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# Instar
# CLAPT

TRANSCRIBED BY RUSS SH

ANNOTATED TRANSCRI

32 OUTSTANDING GUIT

BADGE, BEHIND THE MASK, COCAINE
LAY DOWN SALLY, LAYLA, PR
SUNSHINE OF YOUR LOVE, TEARI

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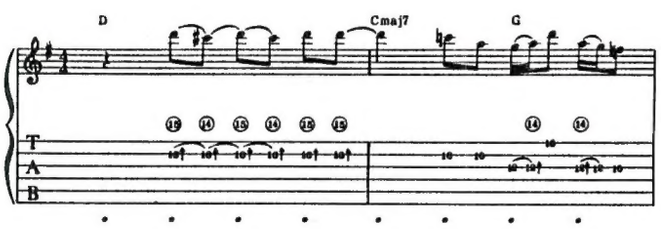
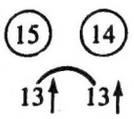
# NOTES ON ERIC CLAPTON'S LEAD SOLOS

The top line in standard music notation indicates the length of the notes as accurately as possible, while the tablature underneath provides the probable positions on the fretboard. The beat dots beneath the notation are another aid to following the rhythm of the music:




= 13th fret note bent up to pitch of 15th fret, then released slightly to the pitch of the 14th fret.

To get close to Eric Clapton's guitar sound on the original recordings, it is important to use the correct effect pedal or pedals — sometimes more than one effect is used. Experiment with different mixes of effects if you're not getting the right sound, and also try out different bass and treble switch settings on your guitar.

The speed that the solos are played at is very important for producing the right sound, so a crotchets per minute speed indication is given for each title below. 40 - 80 crotchets per minute can be considered slow, 80 - 120 is moderate, and 120 - 160 fast.

**BADGE** ♩= 106 Fuzz (distortion) and chorus effects are used in this song, but fuzz only during the transcribed break. Eric Clapton uses a lot of bends in his playing. These are indicated by a small arrow next to the actual fret being held, plus a circled number above — which gives the equivalent fret pitch the string is being bent up to.

**BAD INFLUENCE** ♩= 110 This song has a swing rhythm, so where there are only two notes in a beat, the second needs to be delayed. Three notes in a beat means a triplet of equal length notes. The solo involves the fuzz or distortion effect here.

**BEHIND THE MASK** ♩ = 118 The sheet music for this song is written in the key of D Major for simplicity, but the song on the record is played in D♭ major, so this key is used here. A small amount of fuzz is used on the solo in this song.

**BLUES POWER** ♩ = 147 The introduction involves the chorus effect, but the transcribed break uses both fuzz and wah (the wah wah pedal).

**CAN'T FIND MY WAY HOME** ♩ = 160 This song is in cut time, so your foot taps will come on the 1st & 3rd crotchets of each bar i.e. on the "real" beats which are 80 to the minute. The lead break here is probably played on an acoustic "dobro" guitar.

**COCAINE** ♩ = 102 Fuzz is used here, possibly plus a little chorus, phasing or both.

**CROSSROADS** ♩ = 138 This driving blues involves strong fuzz or distortion.

**FURTHER ON UP THE ROAD** ♩ = 135 This is another song with a triplet stress pattern i.e. a "swing". Virtually all the guitar solos will have reverb. on them, but some may involve more than usual. The break here has quite a lot of reverb. plus perhaps a little chorus and fuzz.

**HAVE YOU EVER LOVED A WOMAN** ♩ = 58 The sheet music for this song shows it in 12/8 time, but the feel is a blues trochaic one i.e. swing. The bottleneck (slide) style is used here, together with fuzz and a lot of reverb.

**HOLD ON** ♩= 110 The sheet music gives this song in the key of C, but the real key is B, as shown here. A lot of reverb. is used, though the amount varies.

**HOLY MOTHER** ♩= 80 Both fuzz and phasing effects are used.

**HUNG UP ON YOUR LOVE** ♩= 108 The sheet music gives this song in the key of F, but it's played in E, as shown in this book. You could play all the notes, as written here or use a digital delay as on the original record.

**LAYLA** ♩= 112 This classic solo involves a lot of fuzz and reverb.

**IT'S IN THE WAY THAT YOU USE IT** ♩ = 98 The phasing effect is used here, producing a swishing kind of sound, plus a little fuzz.

**KNOCKIN' ON HEAVEN'S DOOR** ♩ = 132 The "real" beats are just two to a bar, so your foot taps will occur 66 times per minute. Clapton may well be using the botleneck slide technique on the solo here, but you could use bends as written. The fuzz effect is also involved.

**LET IT RAIN** ♩= 118 Turn the treble down for this solo, and add reverb. with a touch of chorus.

**LITTLE WING** ♩= 136 Fuzz, chorus and a lot of reverb. are used on this solo.

**LAY DOWN SALLY** ♩ = 190 The break here is played fast and "clean", though there may be just a touch of chorus.

**MISS YOU** ♩ = 90 Fuzz is used here.

**PRESENCE OF THE LORD** ♩ = 118 The sheet music gives the speed as half this tempo i.e. there are twice as many beats shown for this guitar break here. Two effects are used on the guitar — wah and fuzz.

**PROMISES** ♩= 154 Clapton is using the slide technique for the guitar breaks here, but you could use bends instead, as shown. Just reverb. is put on the guitar sound.

**ROLL IT OVER** ♩ = 106 Fuzz and wah are used for this solo.

**RUN** ♩ = 110 The solo given for this song is actually a sax break. You'll need to add reverb. and fuzz to get the edge to the sound.

**SPOONFUL** ♩= 110 Use a lot of reverb. and fuzz for this solo.

**SUNSHINE OF YOUR LOVE** ♩ = 110 This heavy rock solo needs the fuzz effect.

**STRANGE BREW** ♩= 104 Again, fuzz and reverb. are needed here.

**SWING LOW SWEET CHARIOT** ♩ = 92 Use slides instead of the bends shown, if you want to sound like the record.

**TAKE A CHANCE** ♩ = 124 There are probably slight fuzz and phasing effects here.

**TEARING US APART** ♩ = 118 Use the slide guitar technique, plus some fuzz.

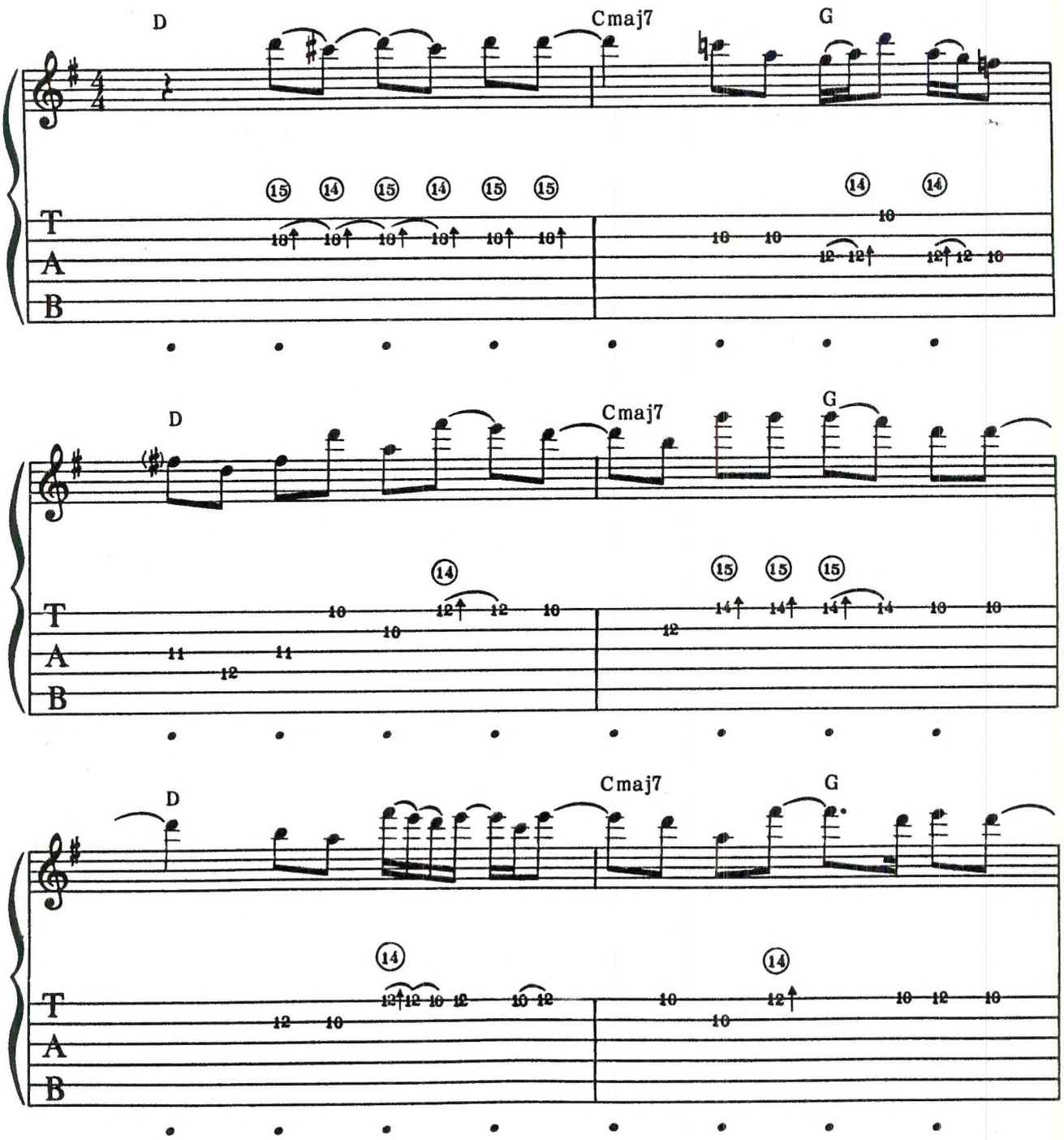
**TALES OF BRAVE ULYSSES** ♩ = Wah and fuzz effects are used here.

**WALK AWAY** ♩ = 110 Just the chorus effect is used for this solo.

**WONDERFUL TONIGHT** ♩ = 96 The breaks in this song are played without effects — just reverb. is put on the guitar sound.

# BADGE

Words and Music by
ERIC CLAPTON and GEORGE HARRISON

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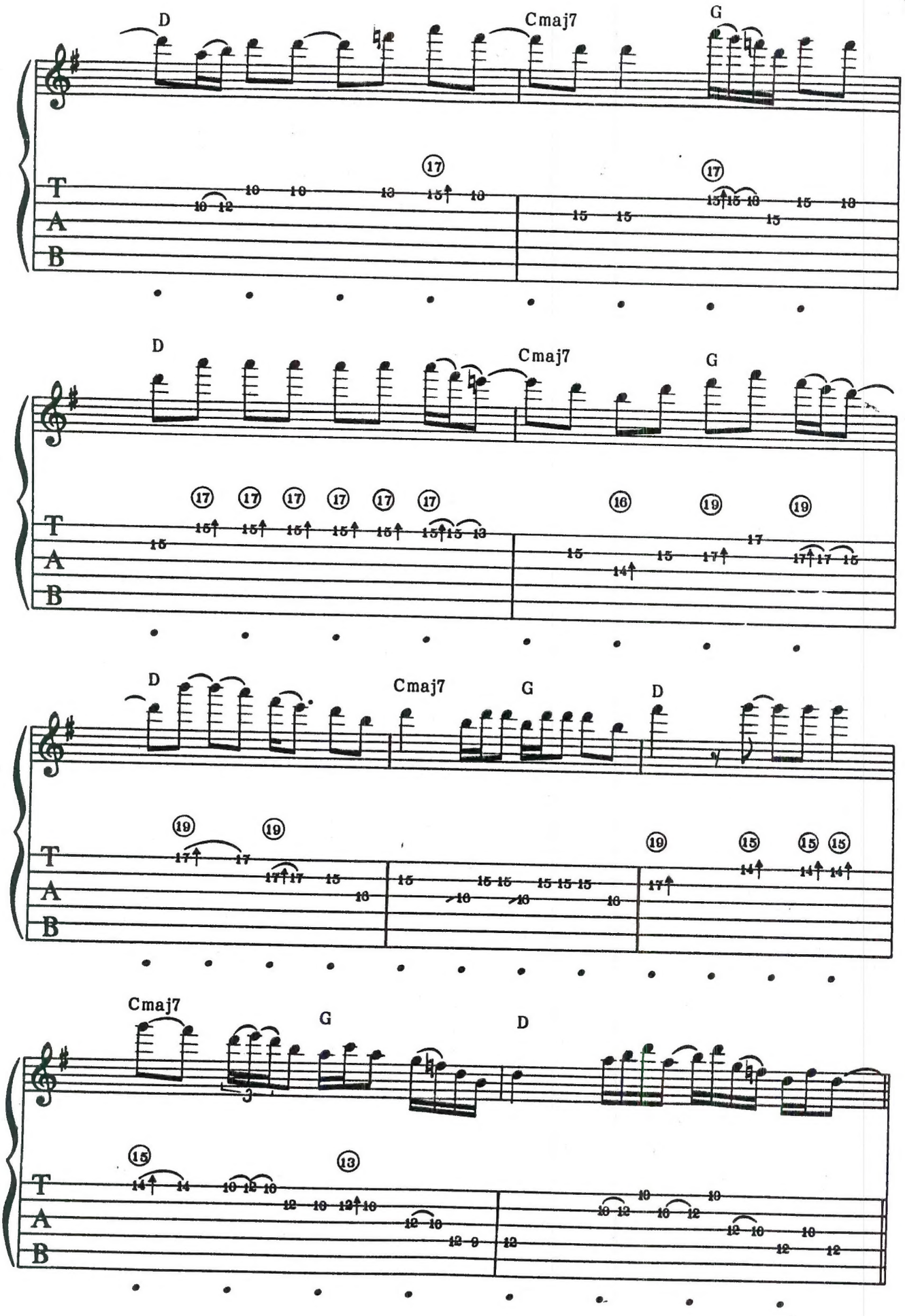
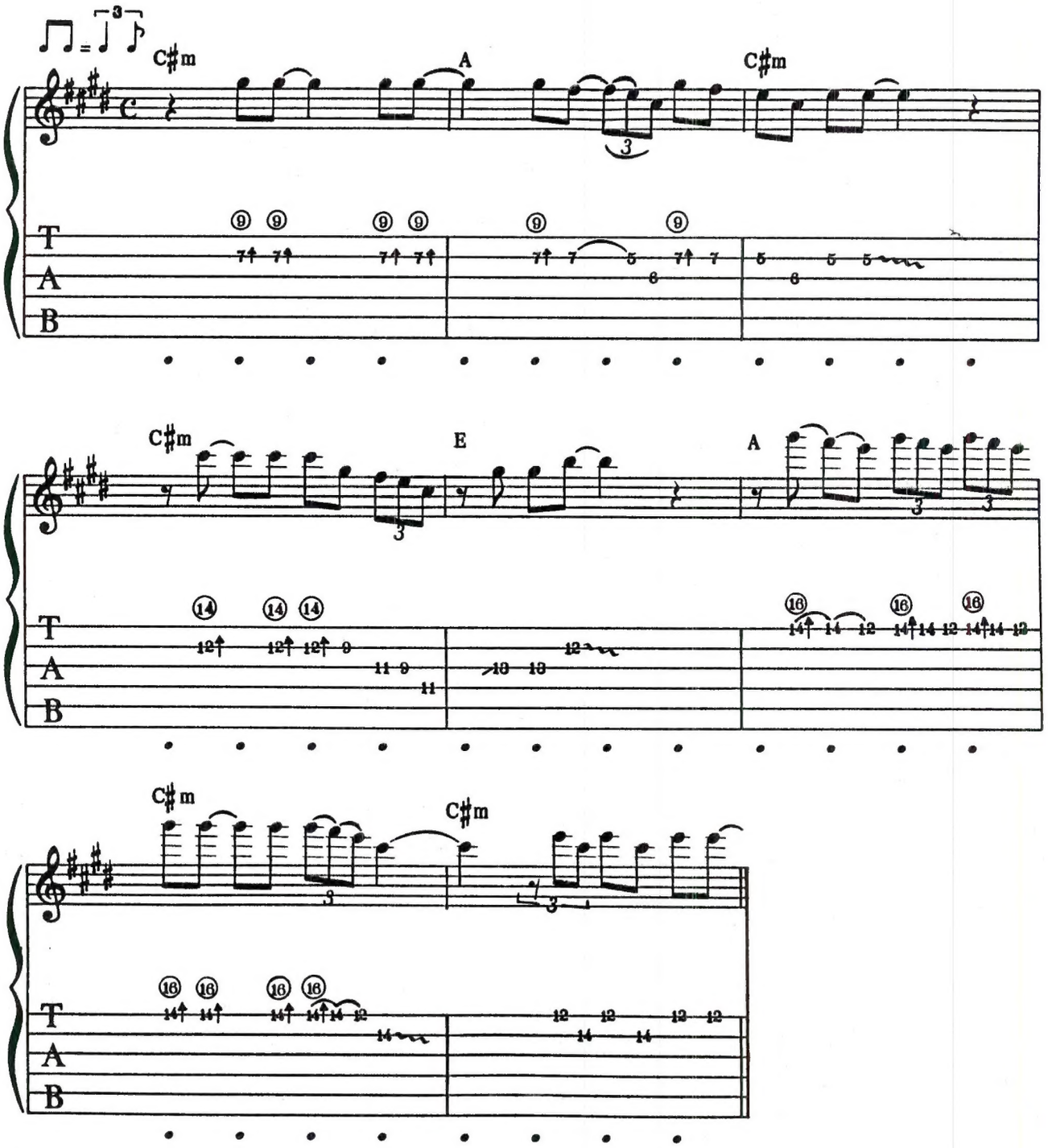

D
Cmaj7
G
D
Cmaj7
G
D
Cmaj7
G
D
Cmaj7
G
D

# BAD INFLUENCE

Words and Music by
ROBERT CRAY and MIKE VANNICE

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# BEHIND THE MASK



*(INTRODUCTION)*

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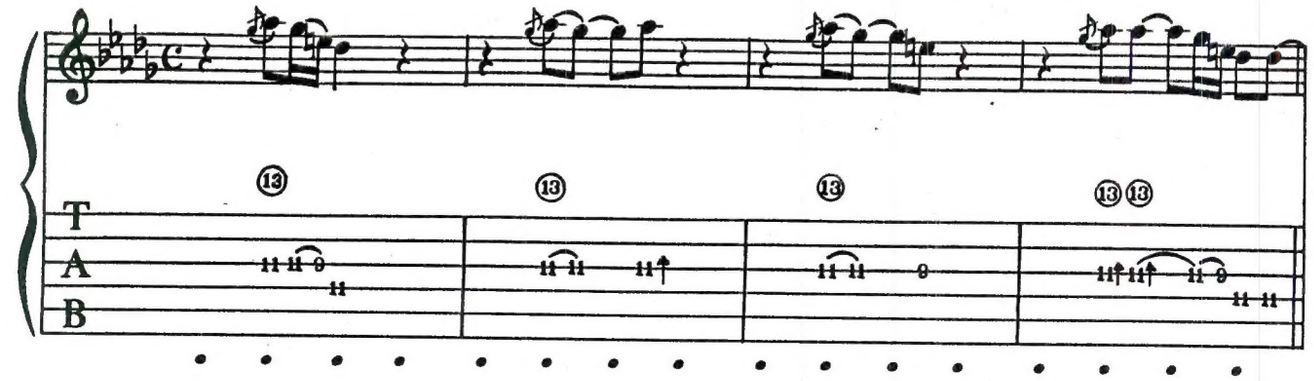
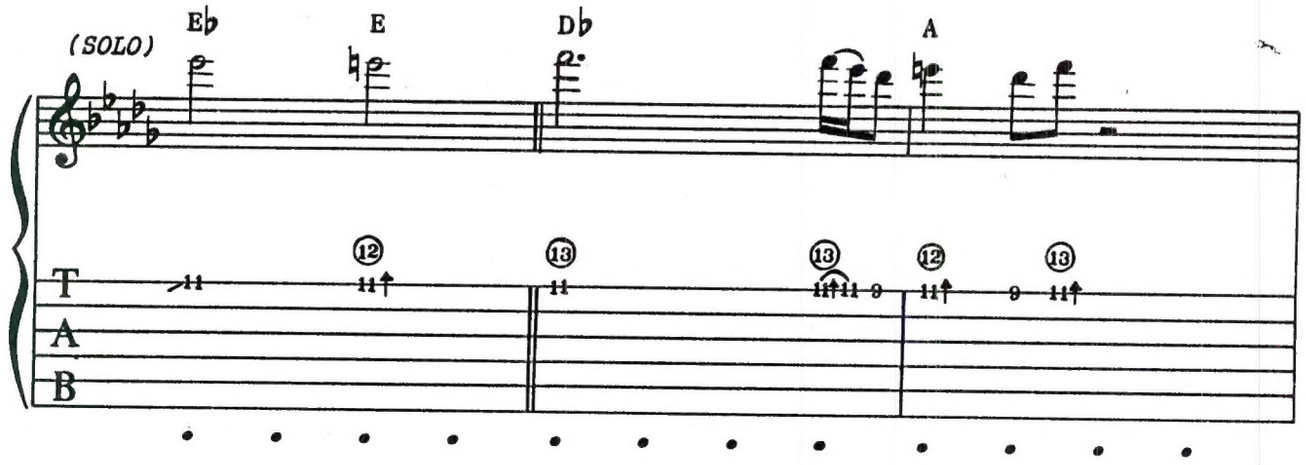
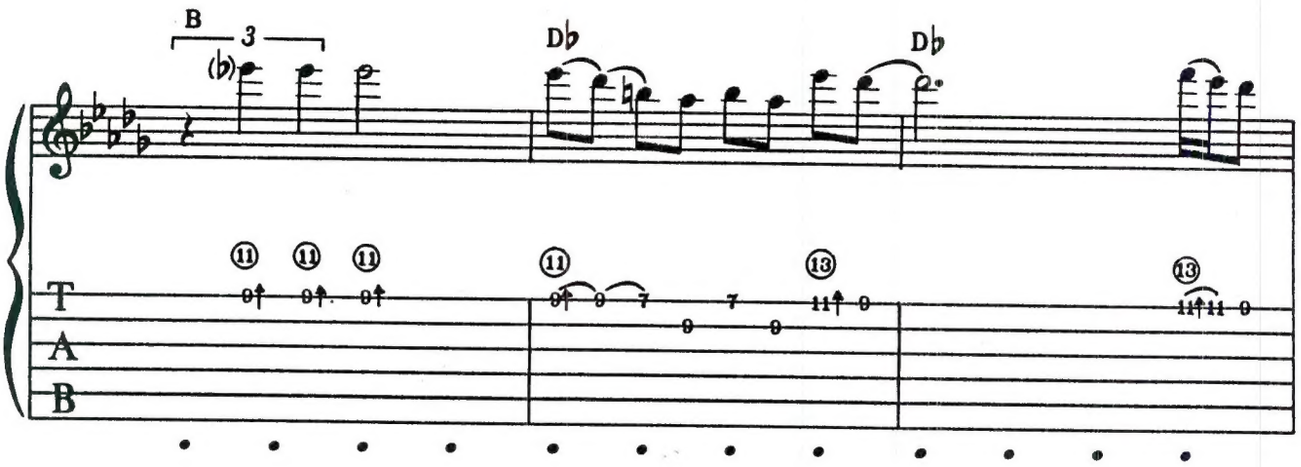
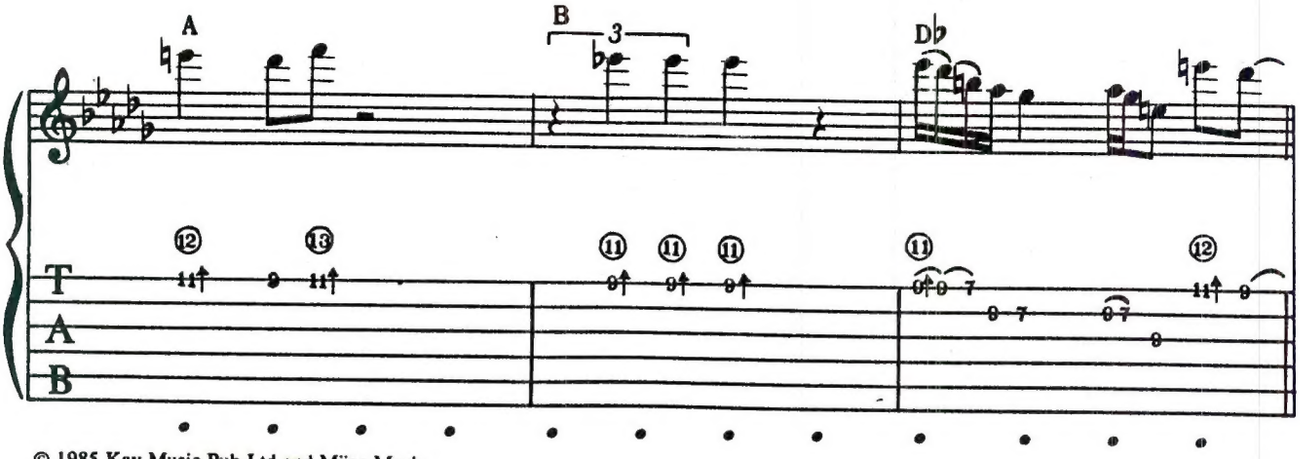


*(SOLO)*

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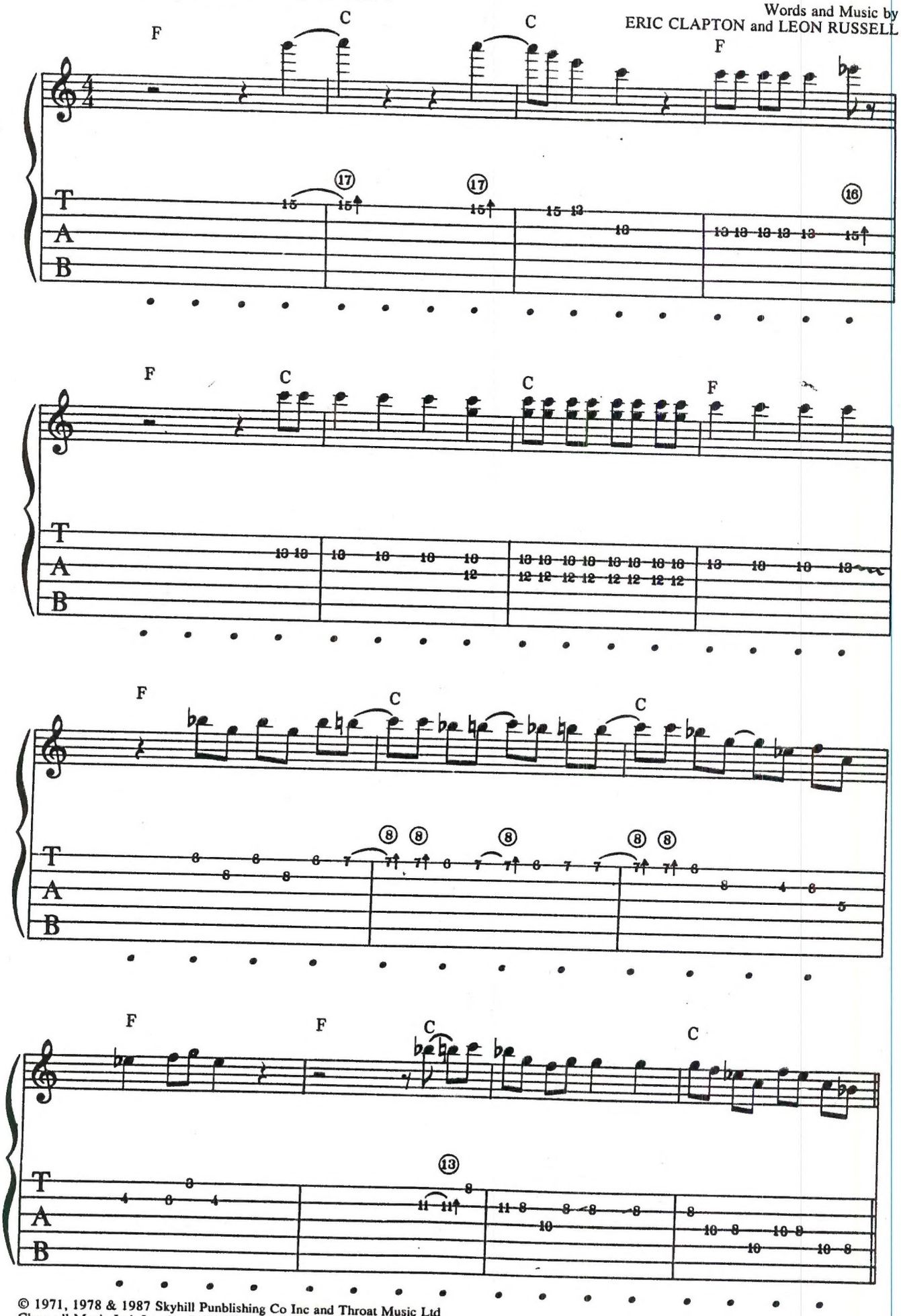
# BLUES POWER

Words and Music by
ERIC CLAPTON and LEON RUSSELL

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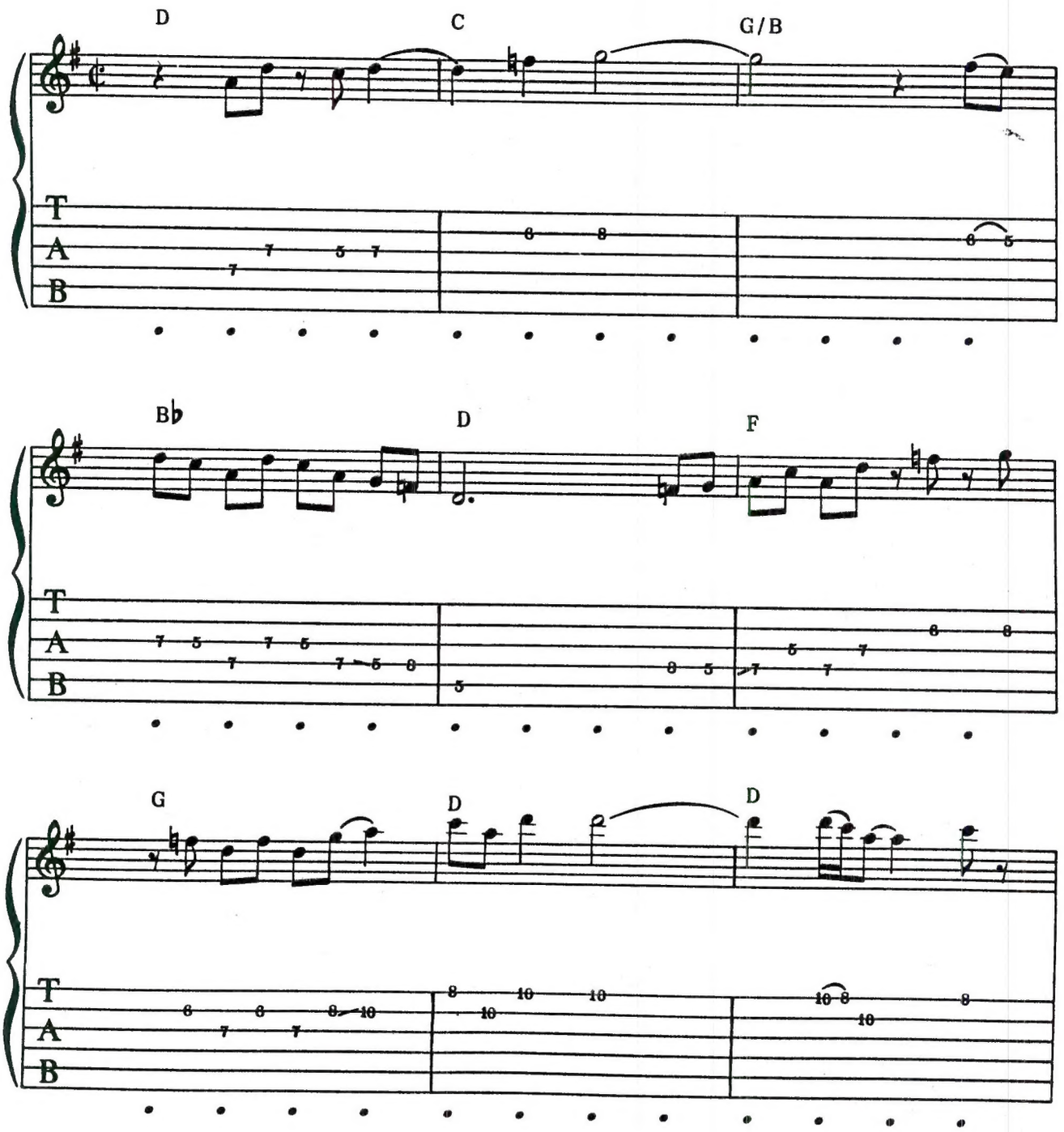
# CAN'T FIND MY WAY HOME



Words and Music
by STEVE WINWOOD

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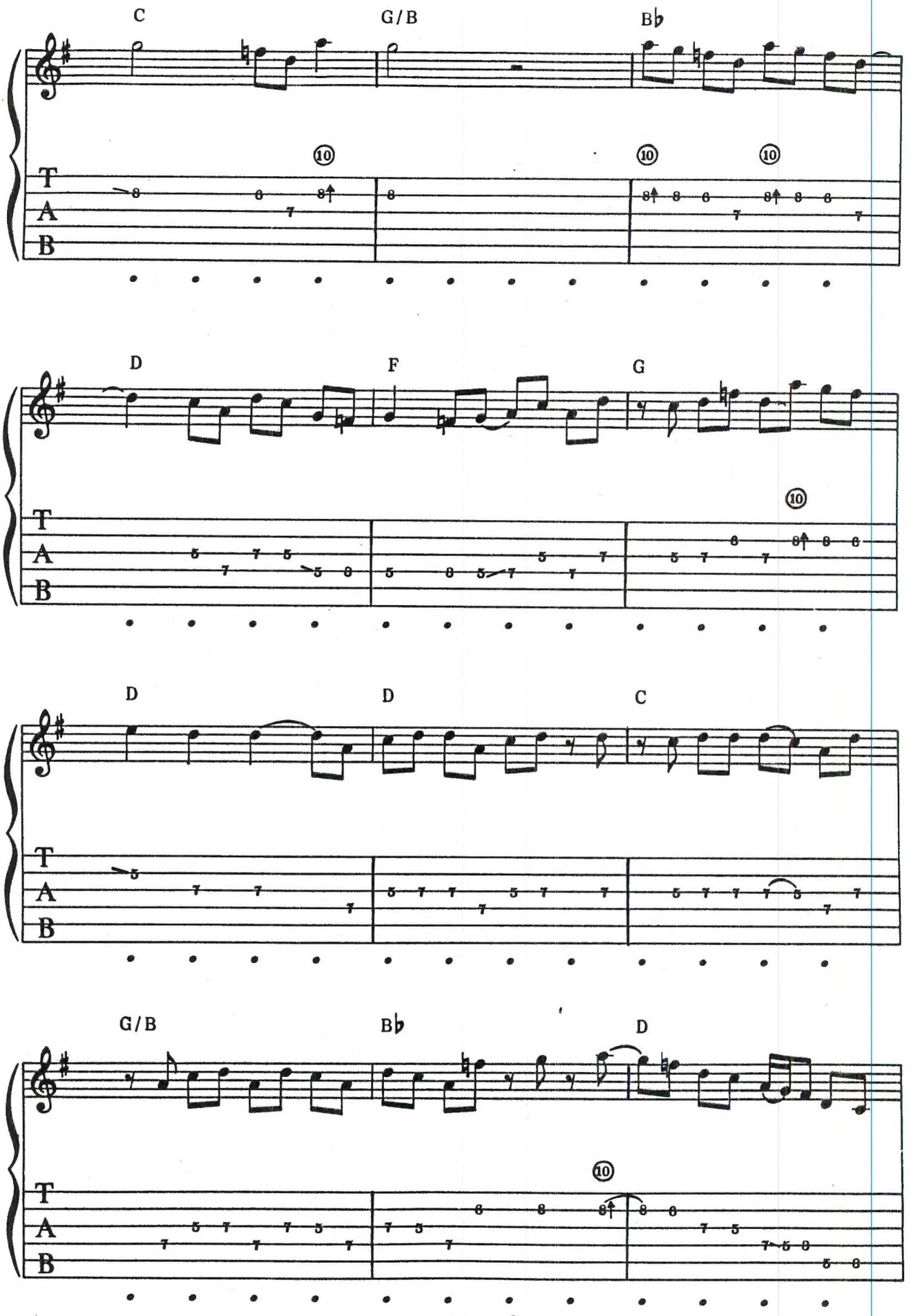
C
G/B
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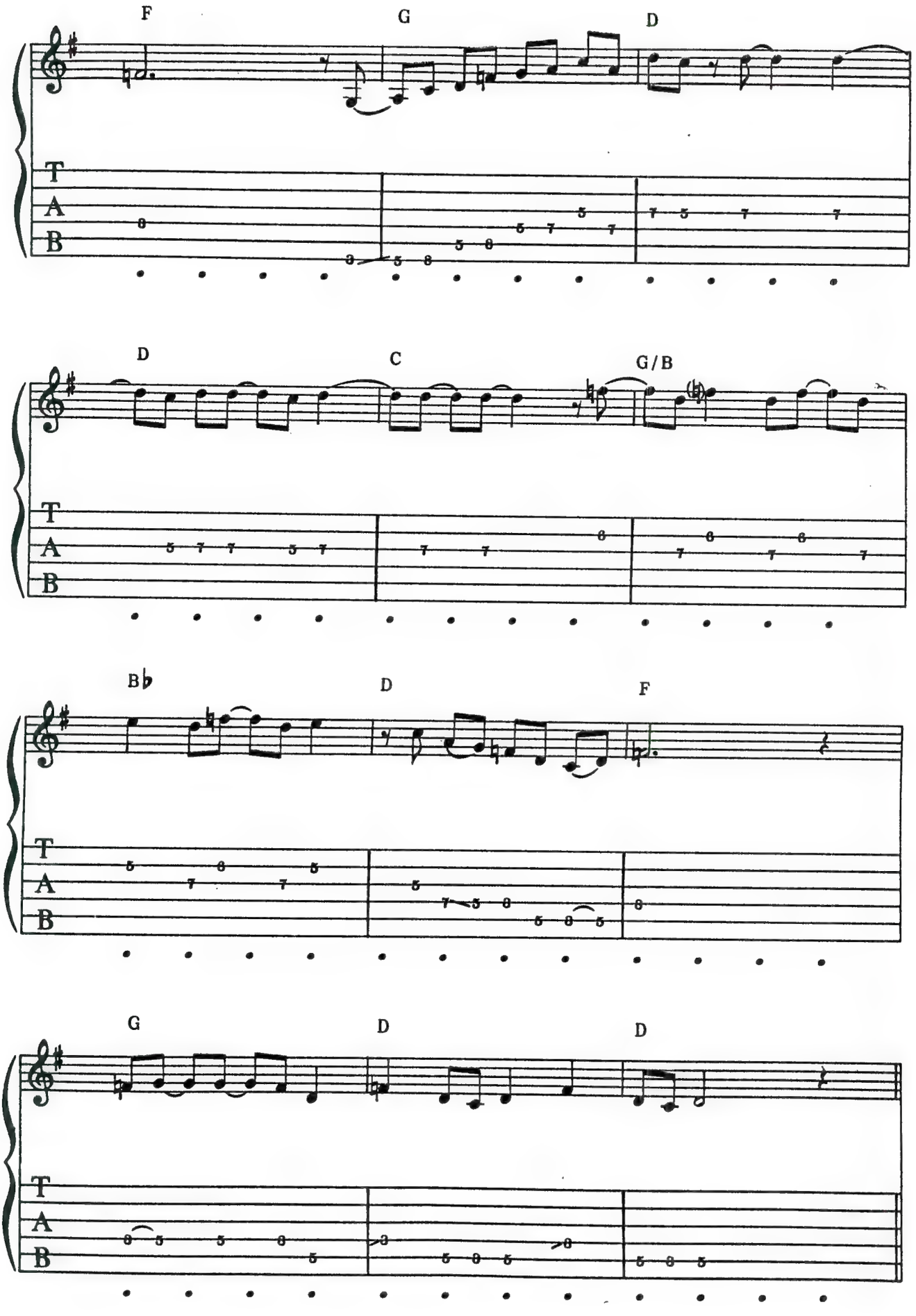
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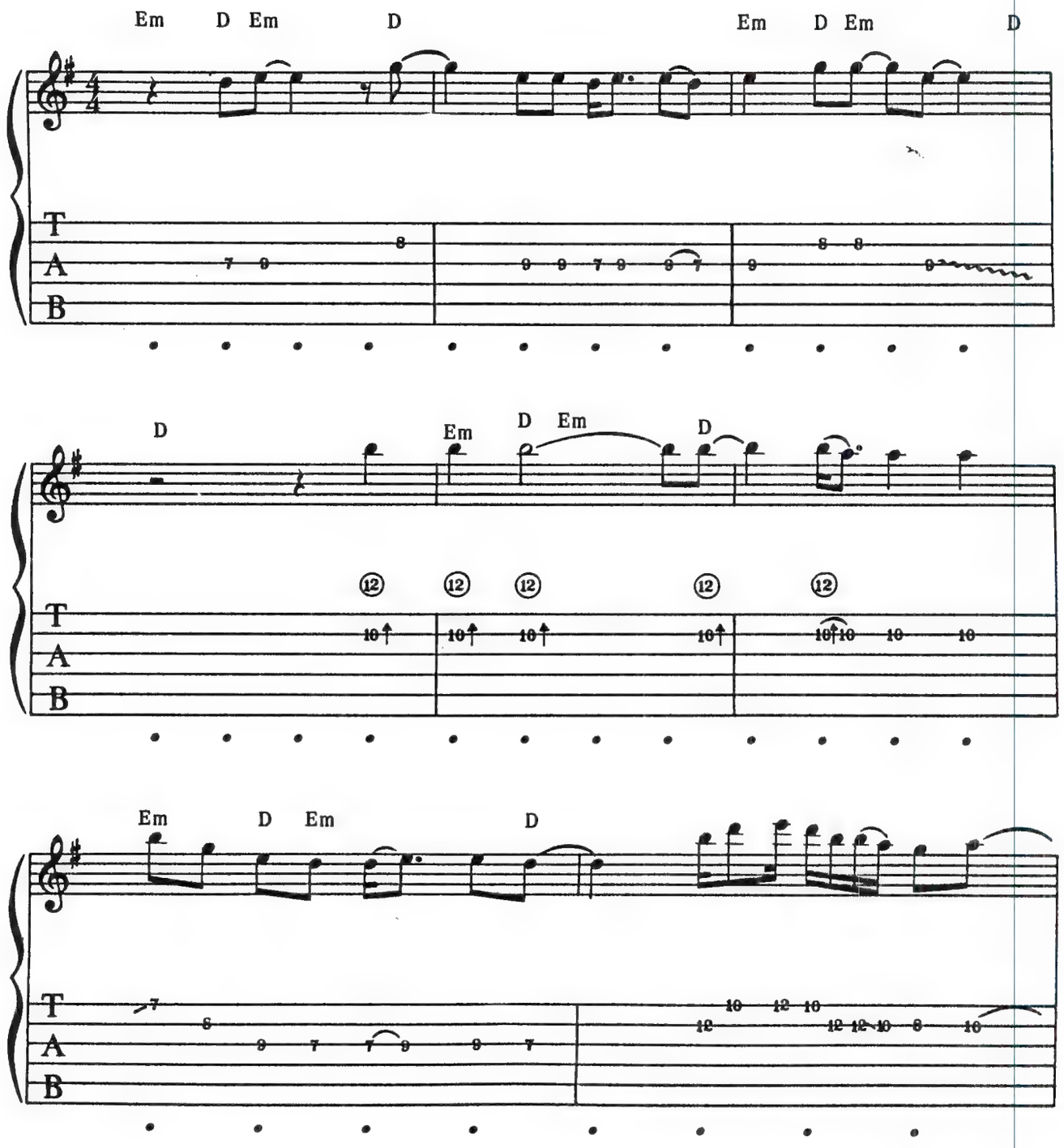
G
D
D
T
A
B

# COCAINE

Words and Music
by J J CALE

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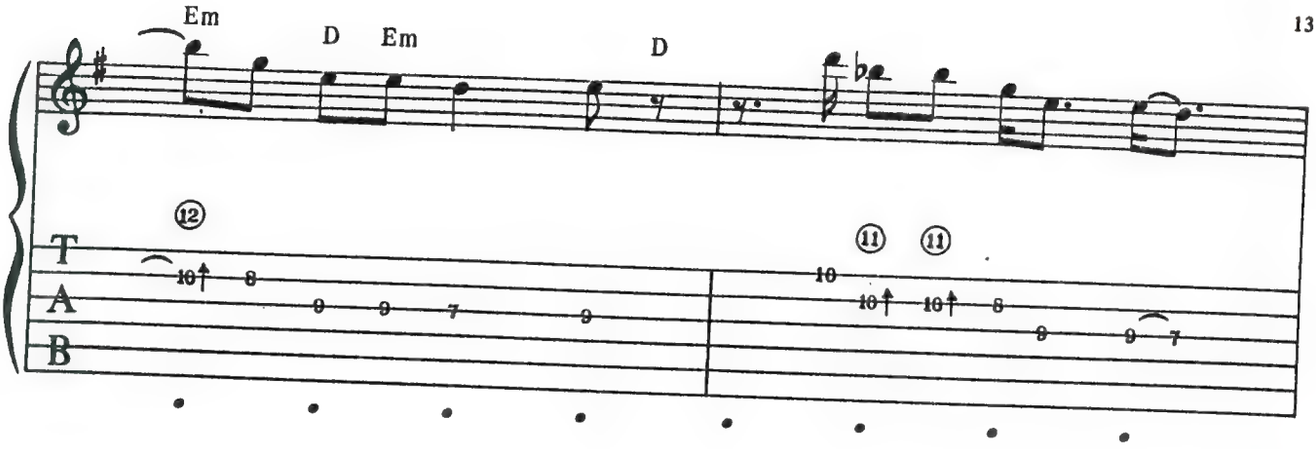
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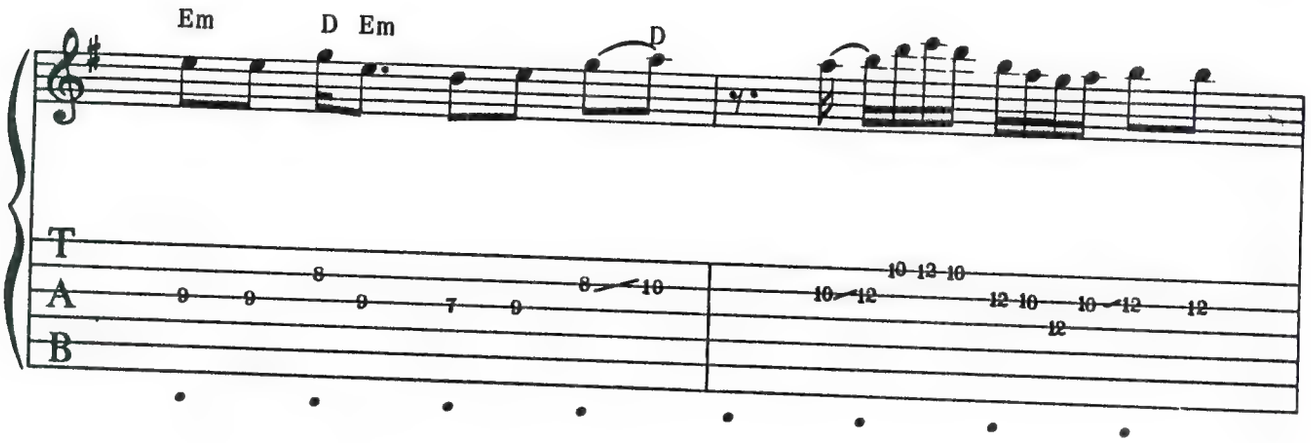
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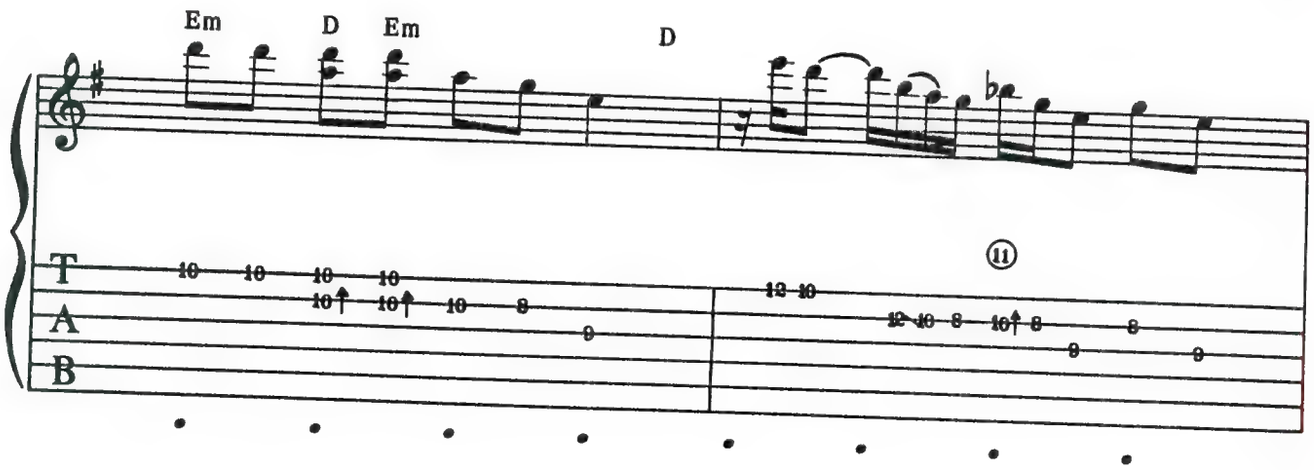
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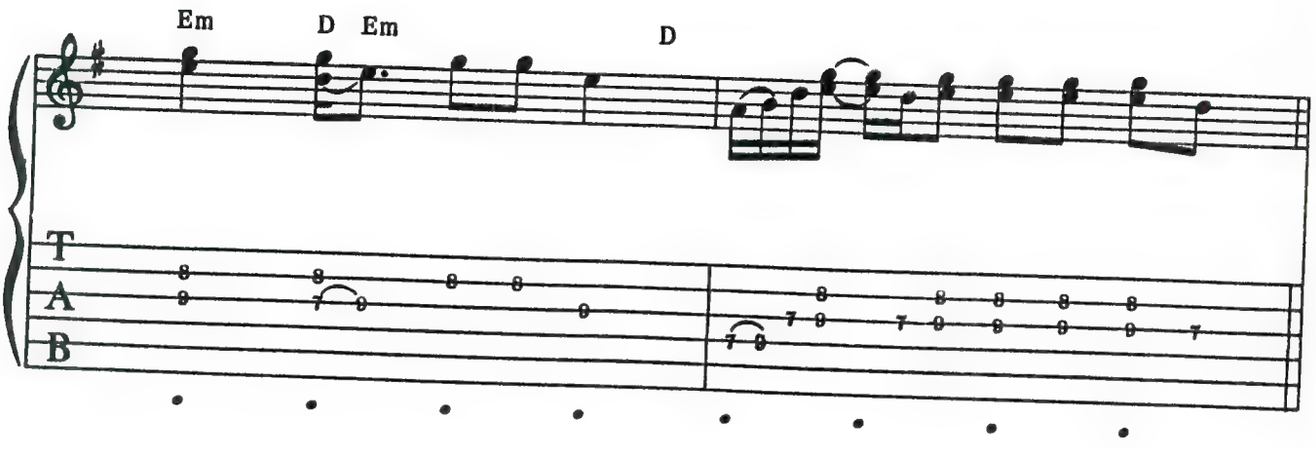
Em
D
Em
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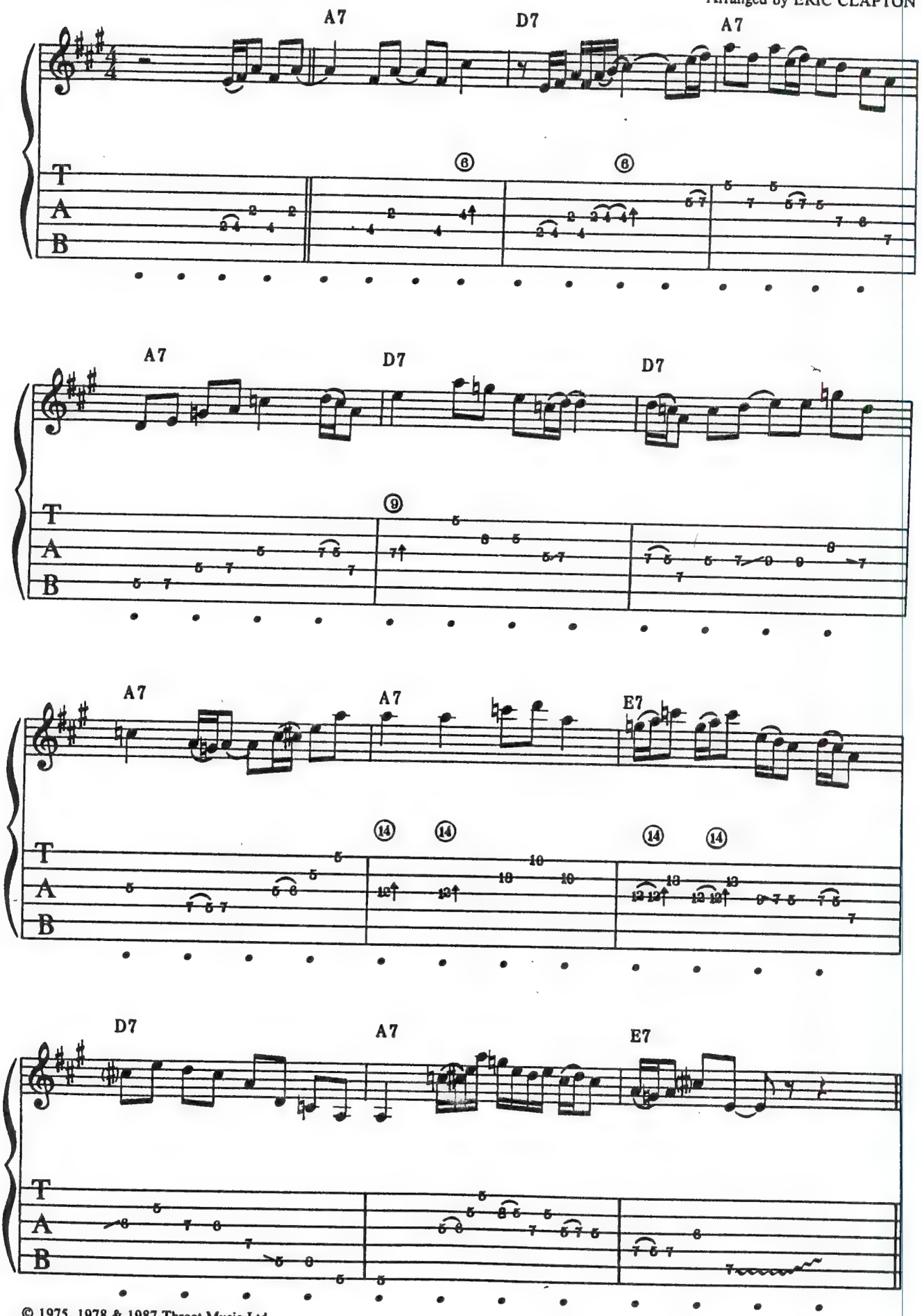
T
A
B

# CROSSROADS

Arranged by ERIC CLAPTON

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# HAVE YOU EVER LOVED A WOMAN?



Words and Music
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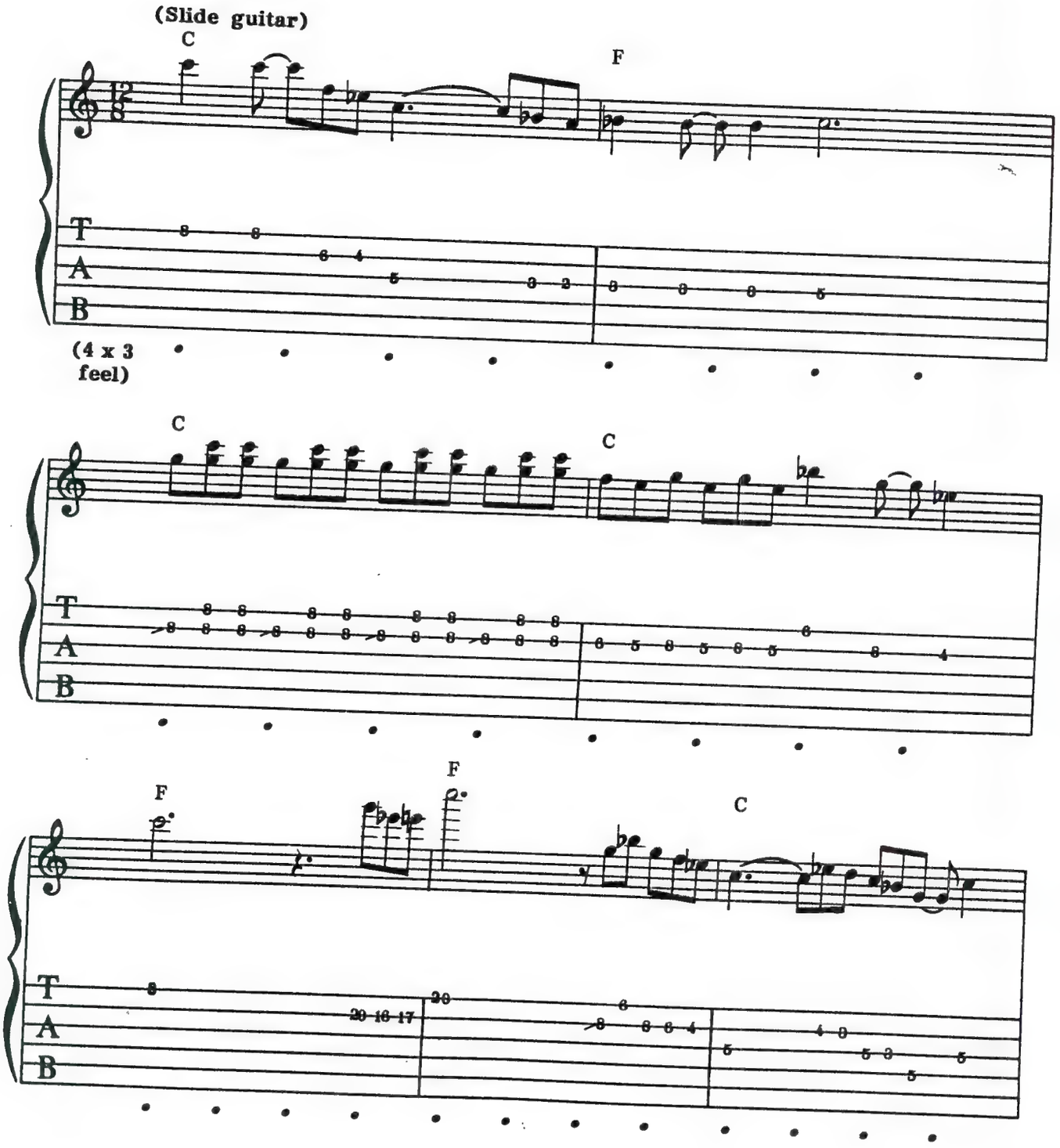


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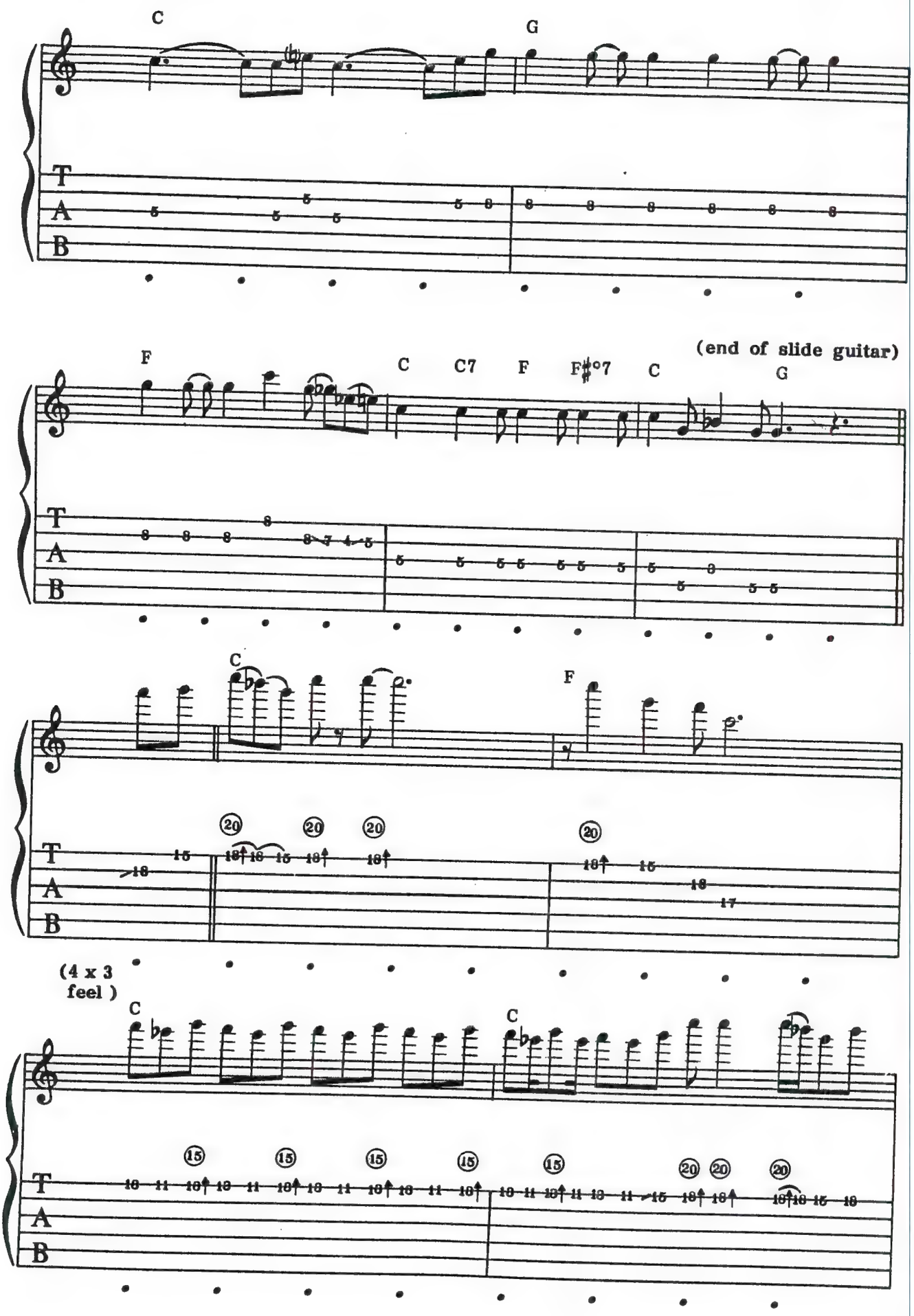
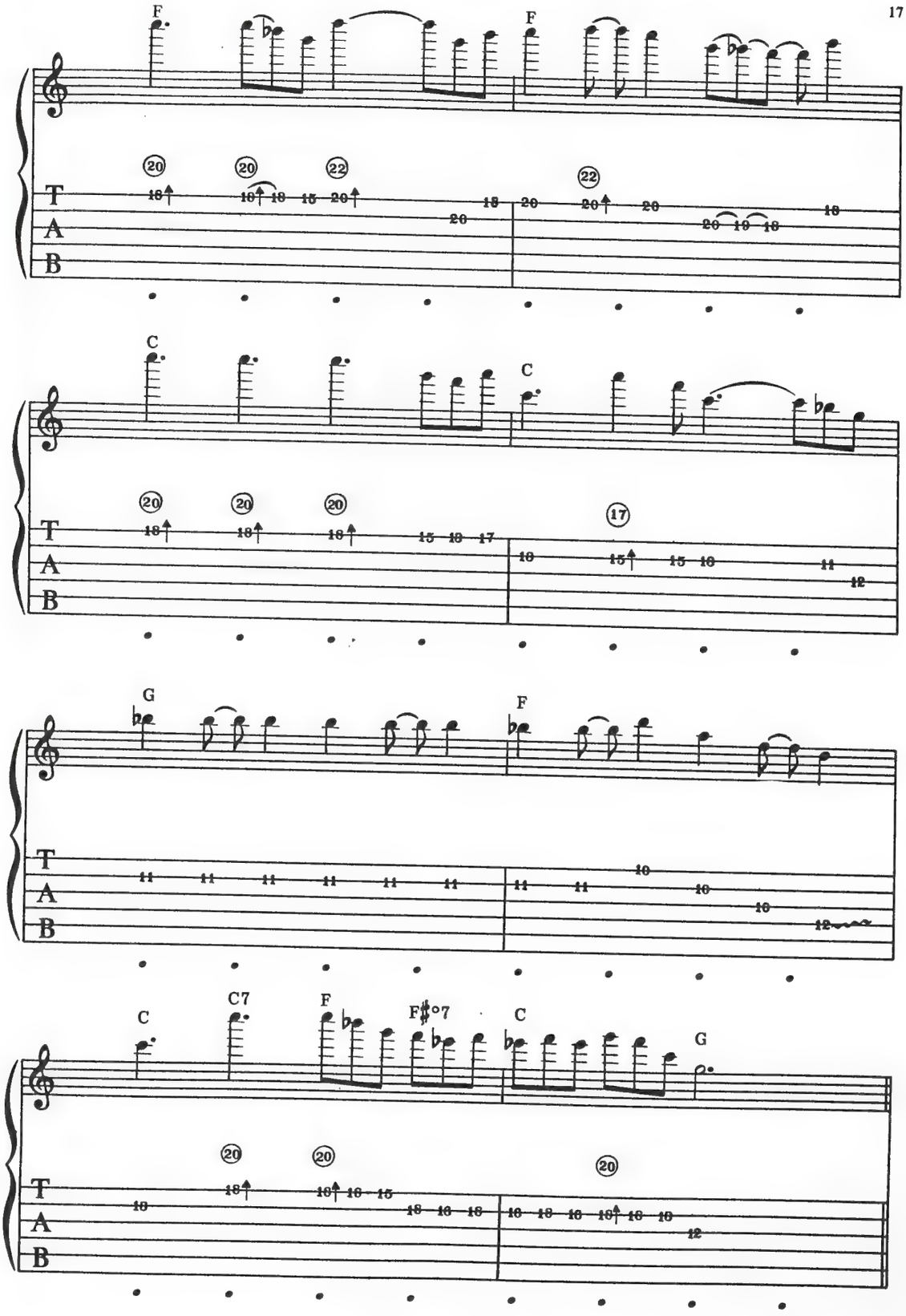
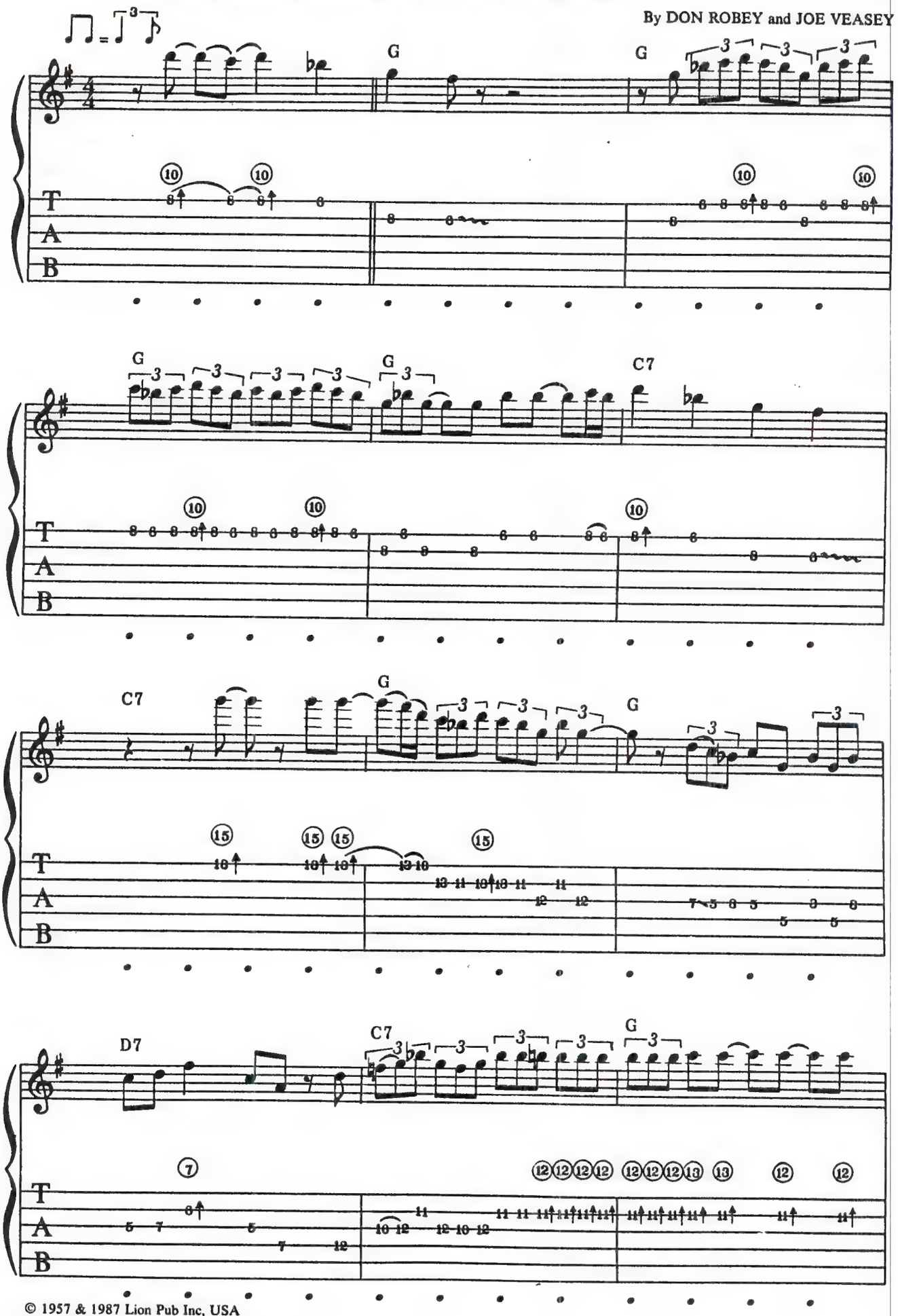

C
G
F
C
C7
F
F♯°7
C
G
(end of slide guitar)
C
F
(4 x 3
feel )
C
C


F
F
C
C
G
F
C
C7
F
F♯°7
C
G

# FURTHER ON UP THE ROAD

By DON ROBEY and JOE VEASEY

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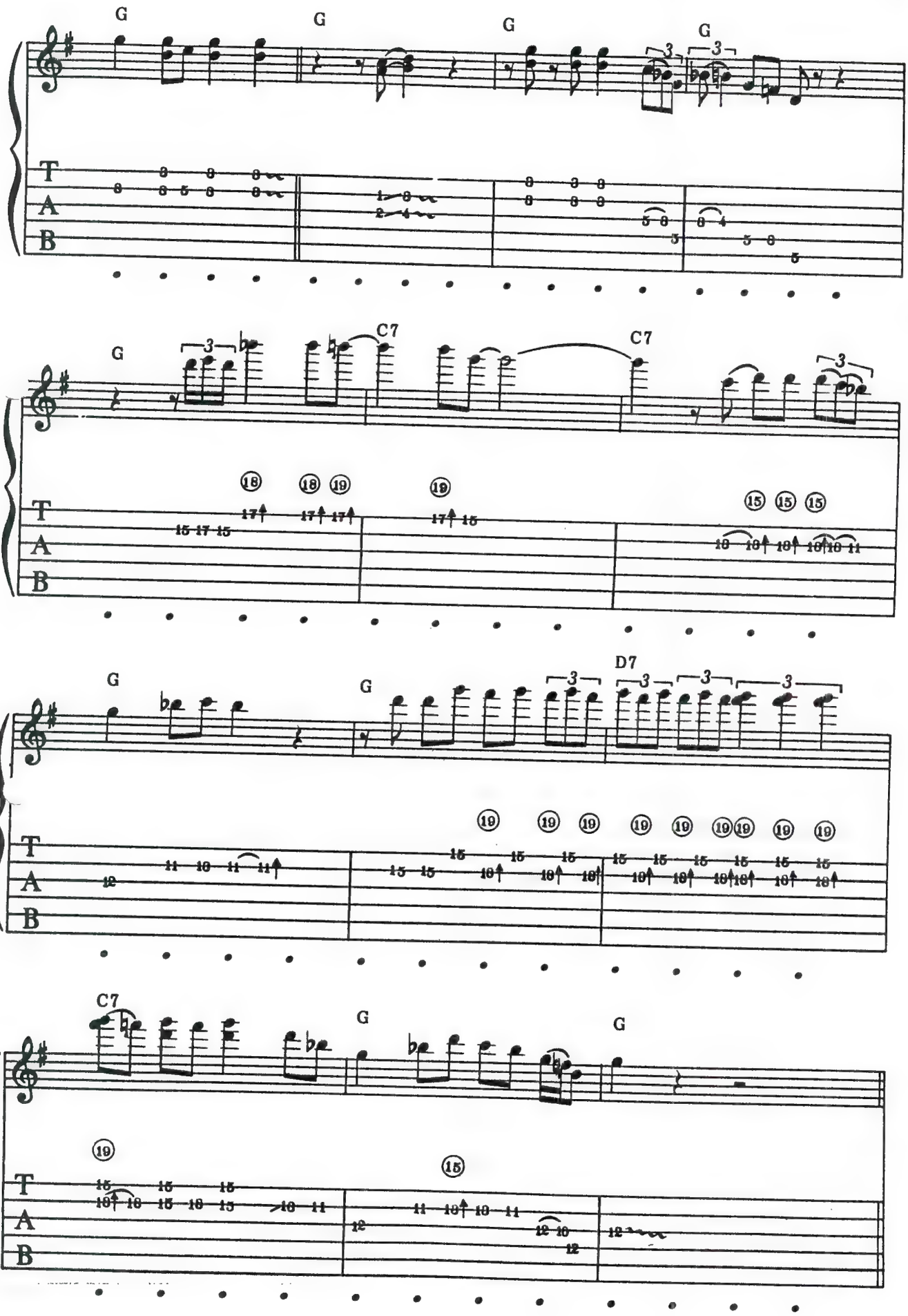
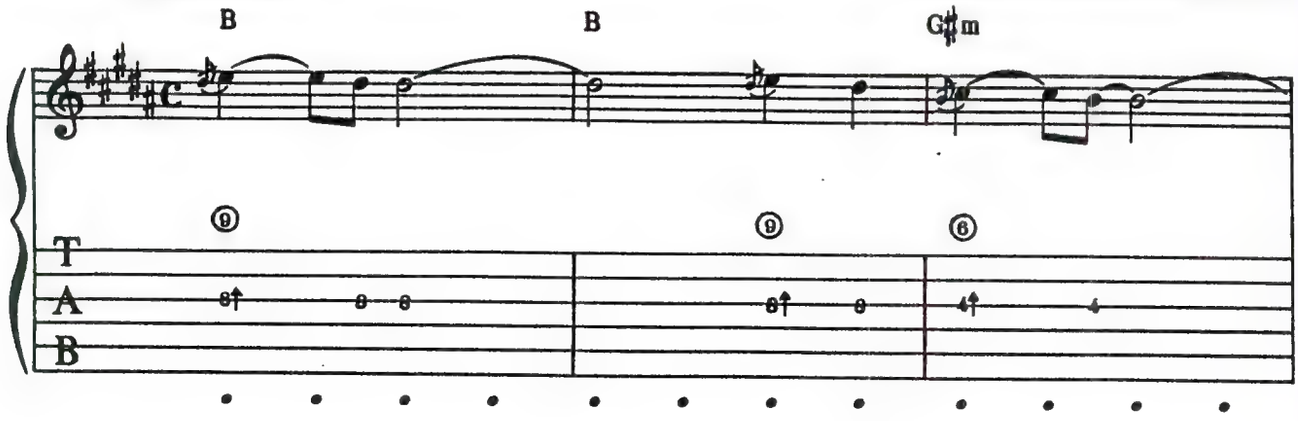

G
G
G
G
C7
C7
G
G
D7
C7
G
G

# HOLD ON

Words and Music by
ERIC CLAPTON and PHIL COLLINS

*(INTRODUCTION)*

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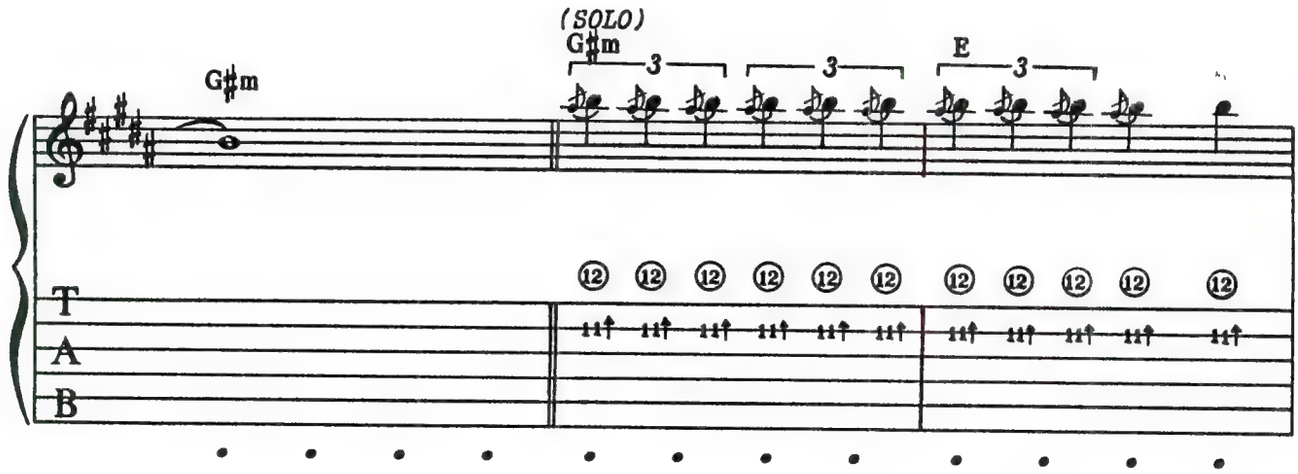


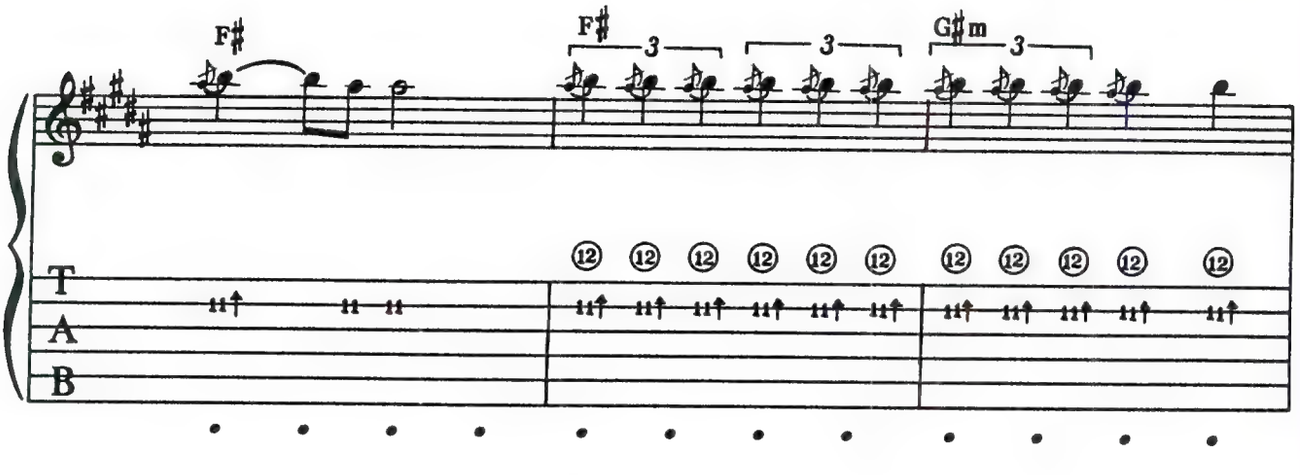


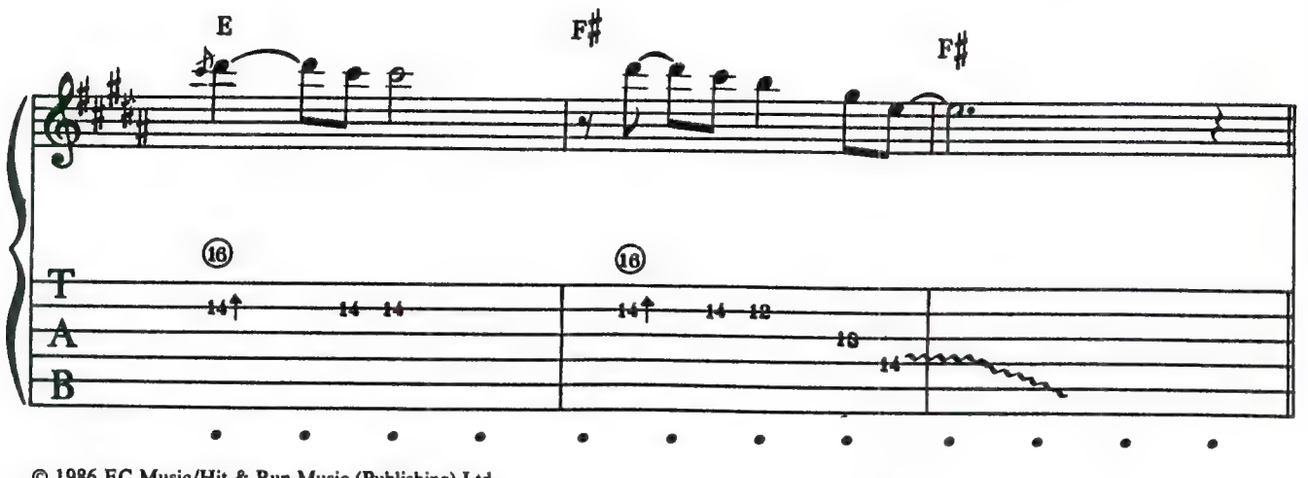


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# HOLY MOTHER



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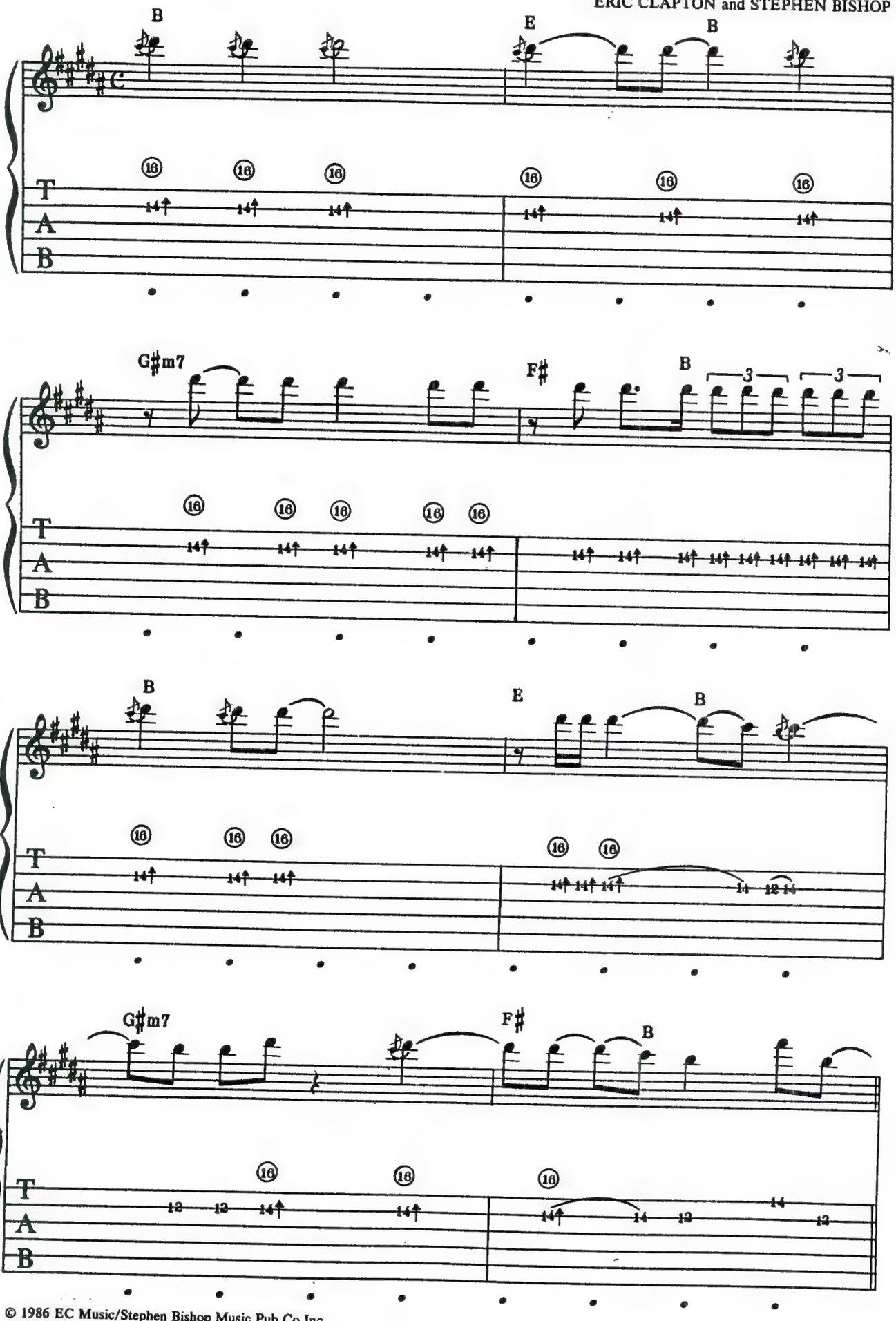


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# HUNG UP ON YOUR LOVE

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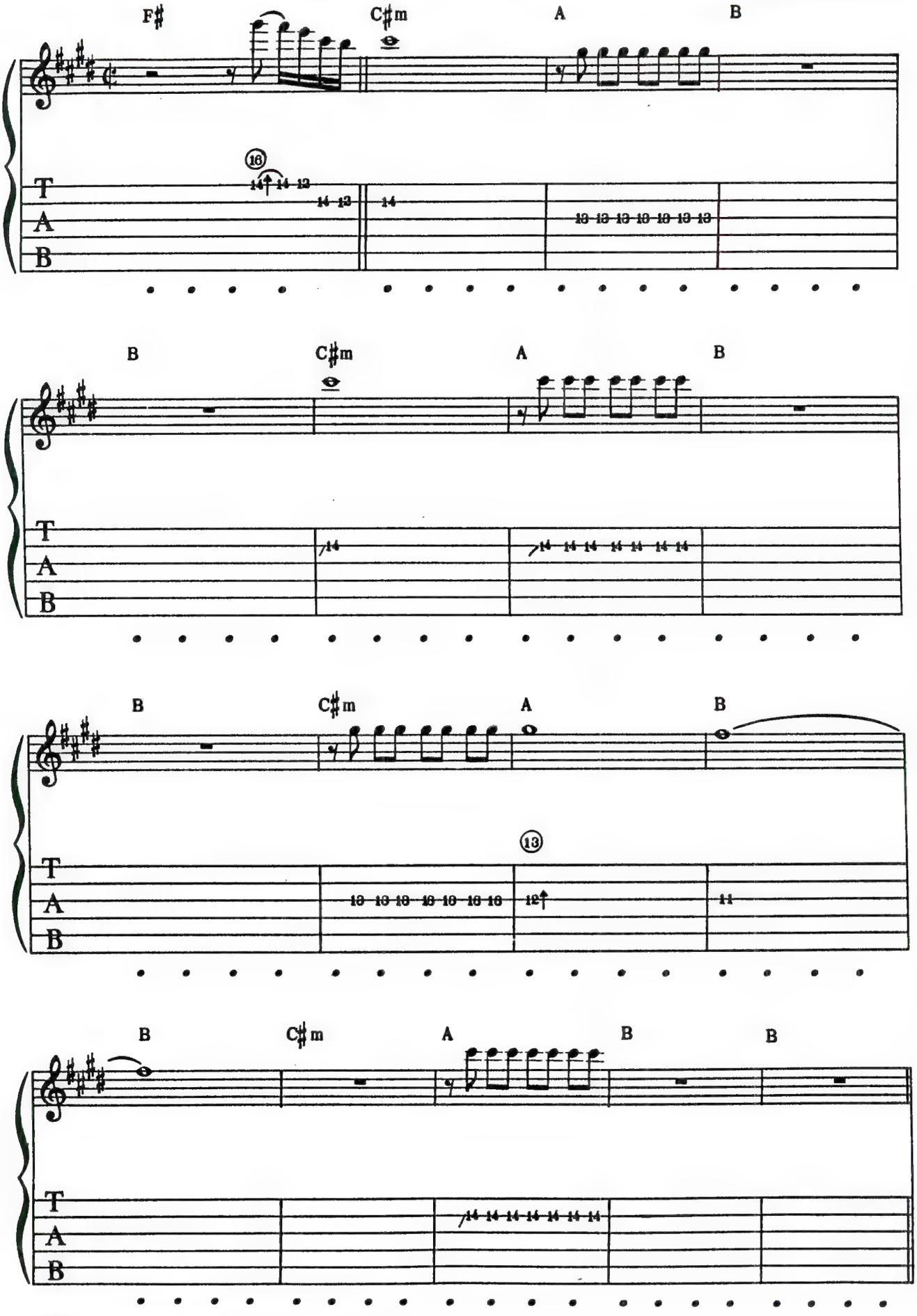


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# LAYLA

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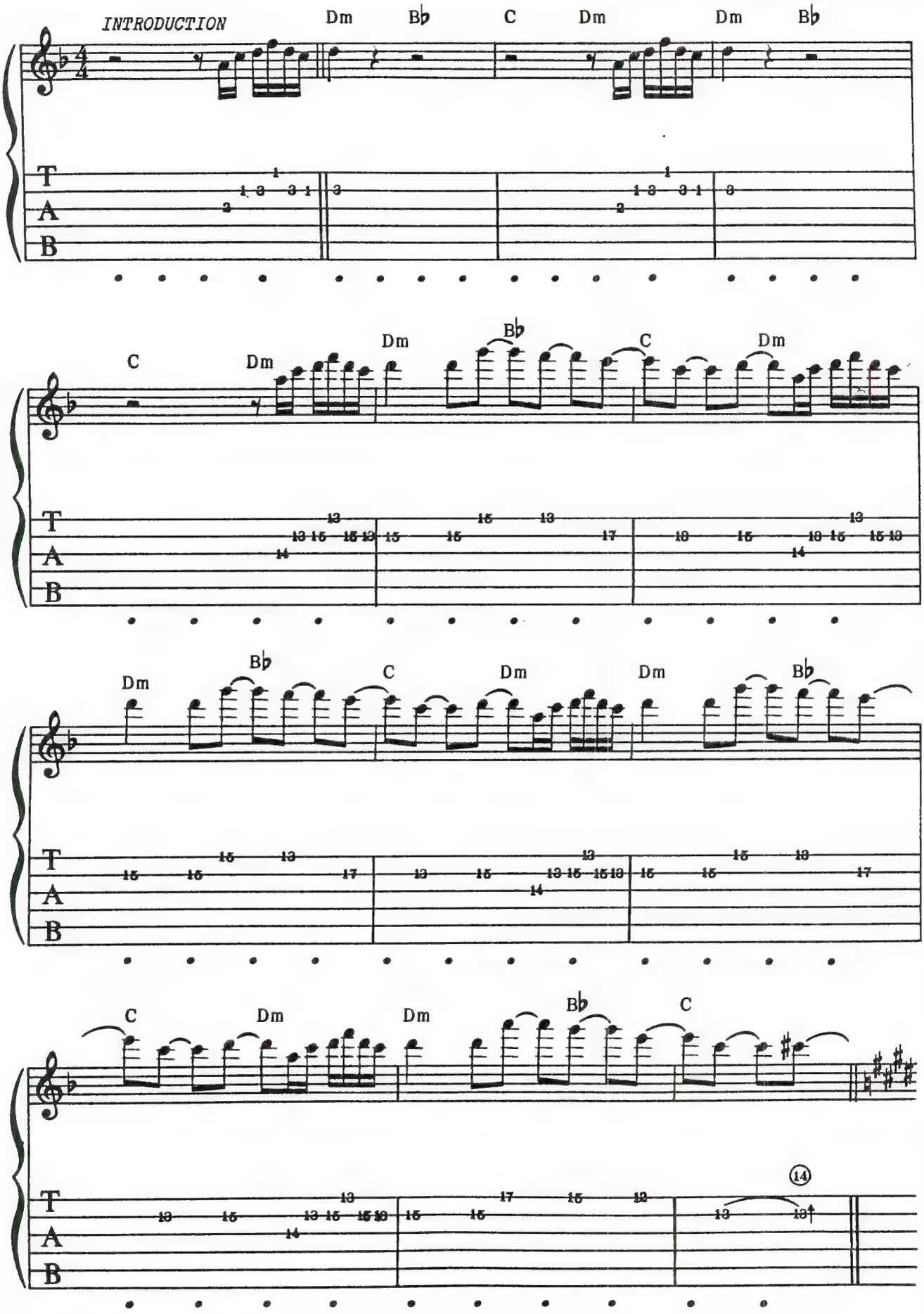


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# IT'S IN THE WAY THAT YOU USE IT

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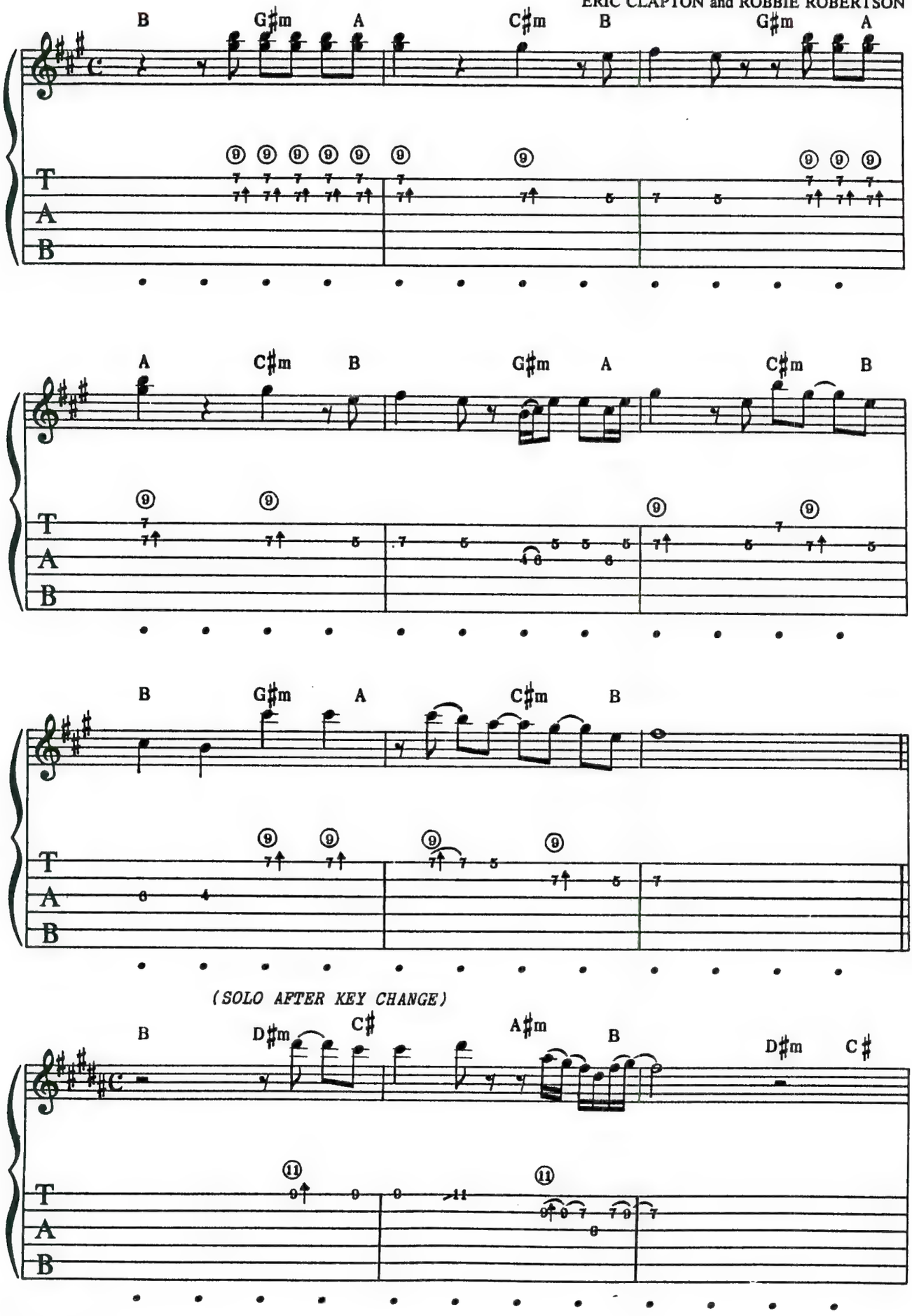


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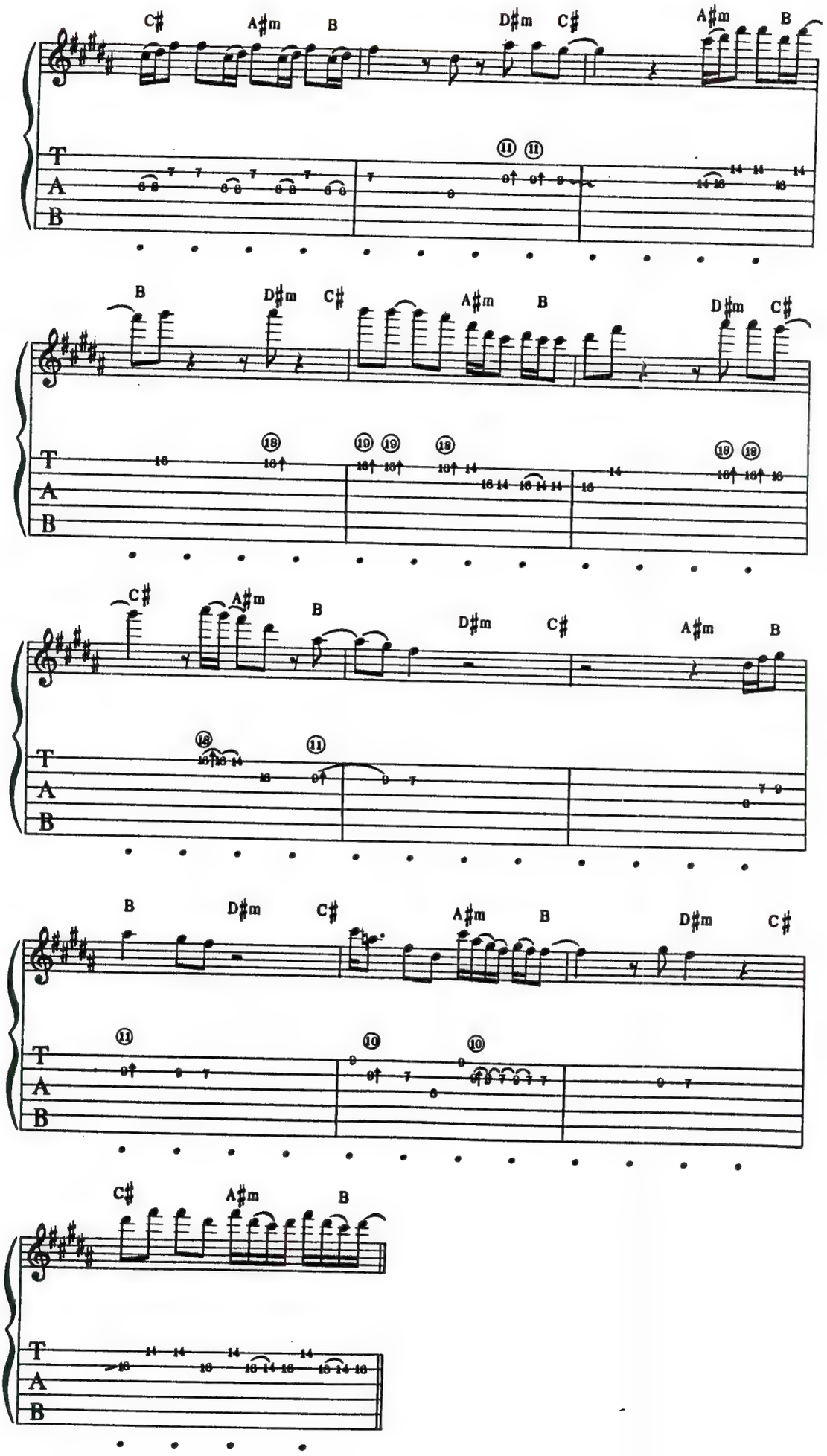
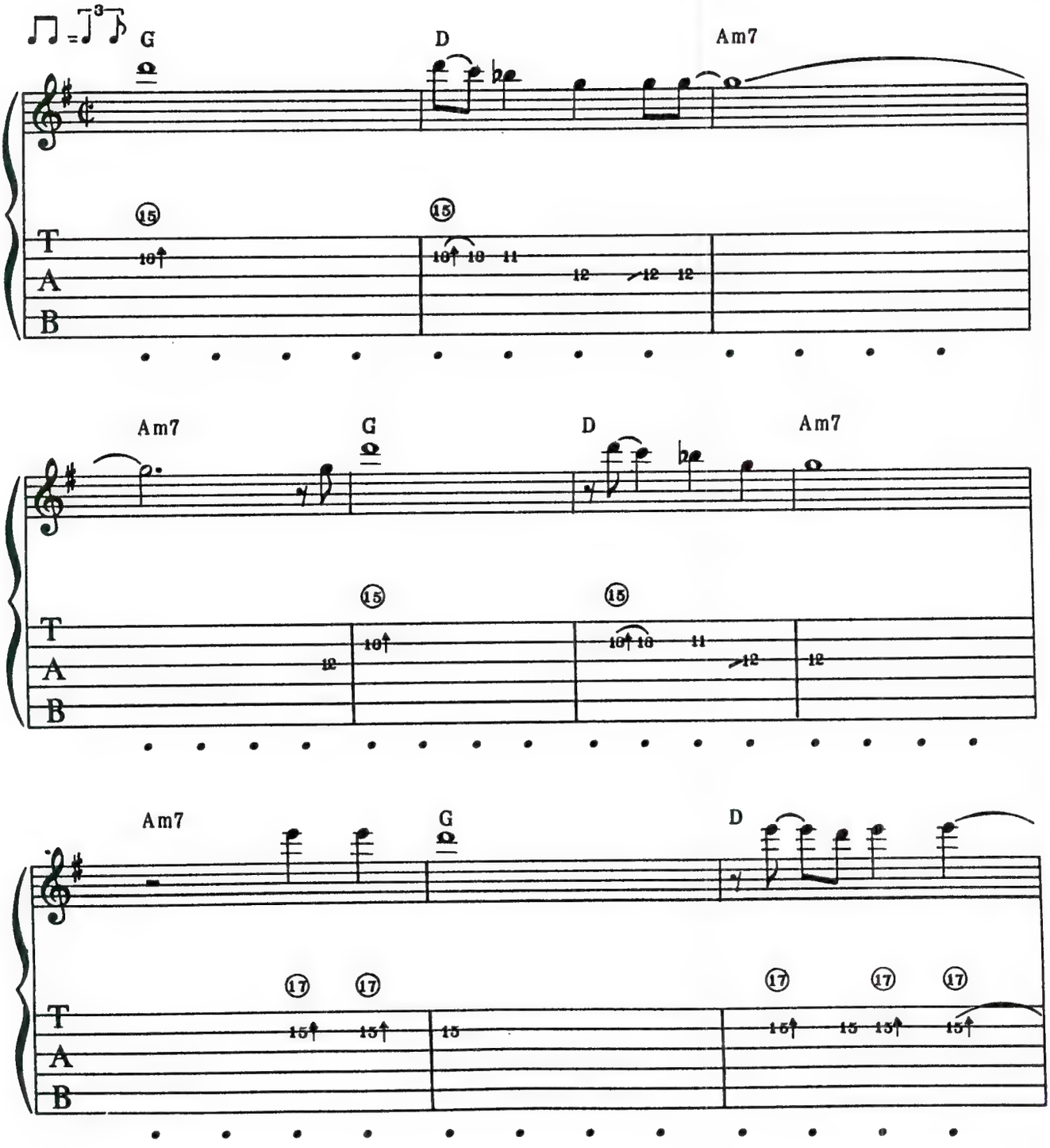

C♯ A♯m B D♯m C♯ A♯m B
B D♯m C♯ A♯m B D♯m C♯
C♯ A♯m B D♯m C♯ A♯m B
B D♯m C♯ A♯m B D♯m C♯
C♯ A♯m B
T
A
B

# KNOCKIN' ON HEAVENS DOOR

Words and Music
by BOB DYLAN

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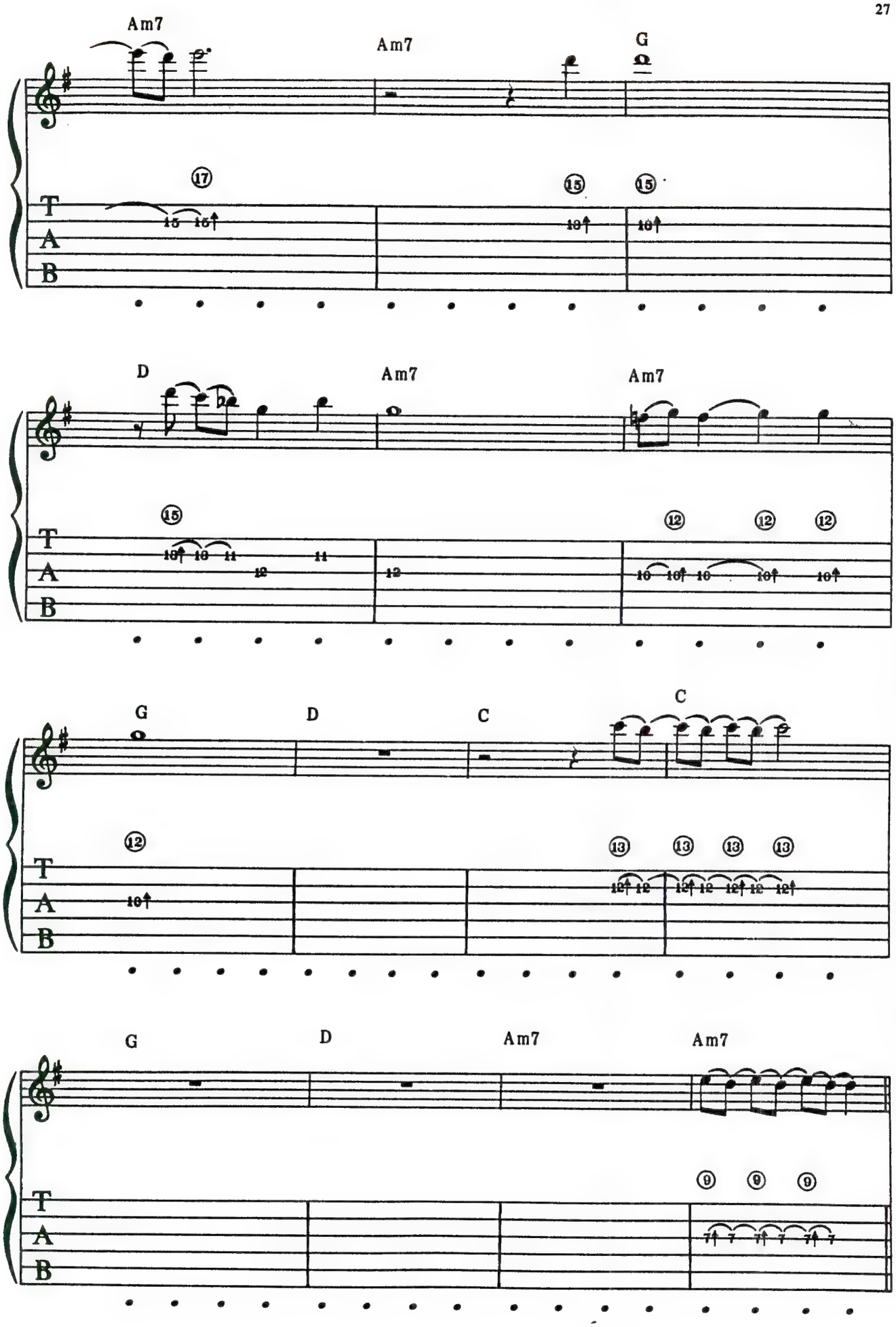
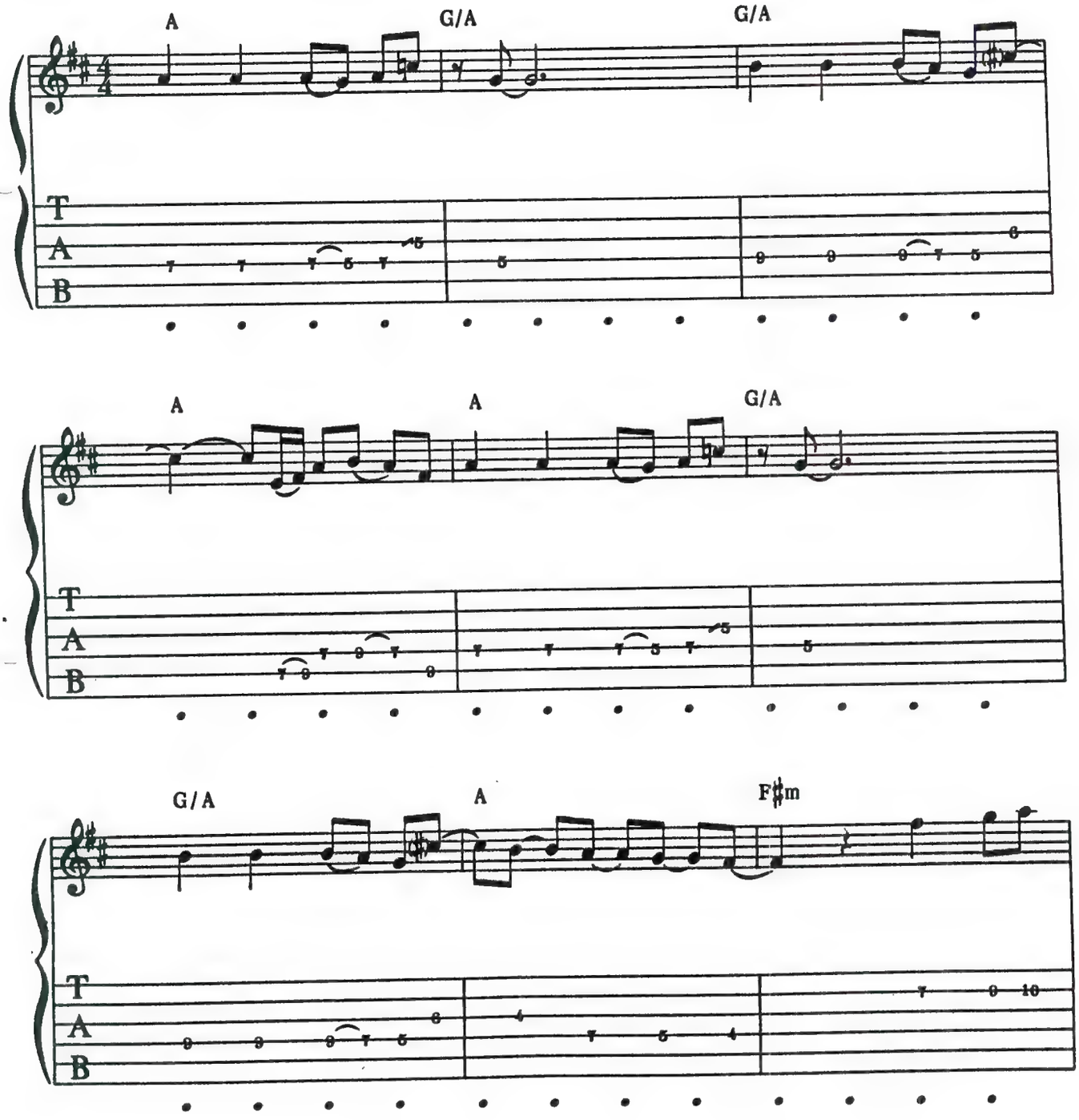

Am7
Am7
G
D
Am7
Am7
G
D
C
C
G
D
Am7
Am7
T
A
B

# LET IT RAIN

Words and Music by
BONNIE BRAMLETT and ERIC CLAPTON

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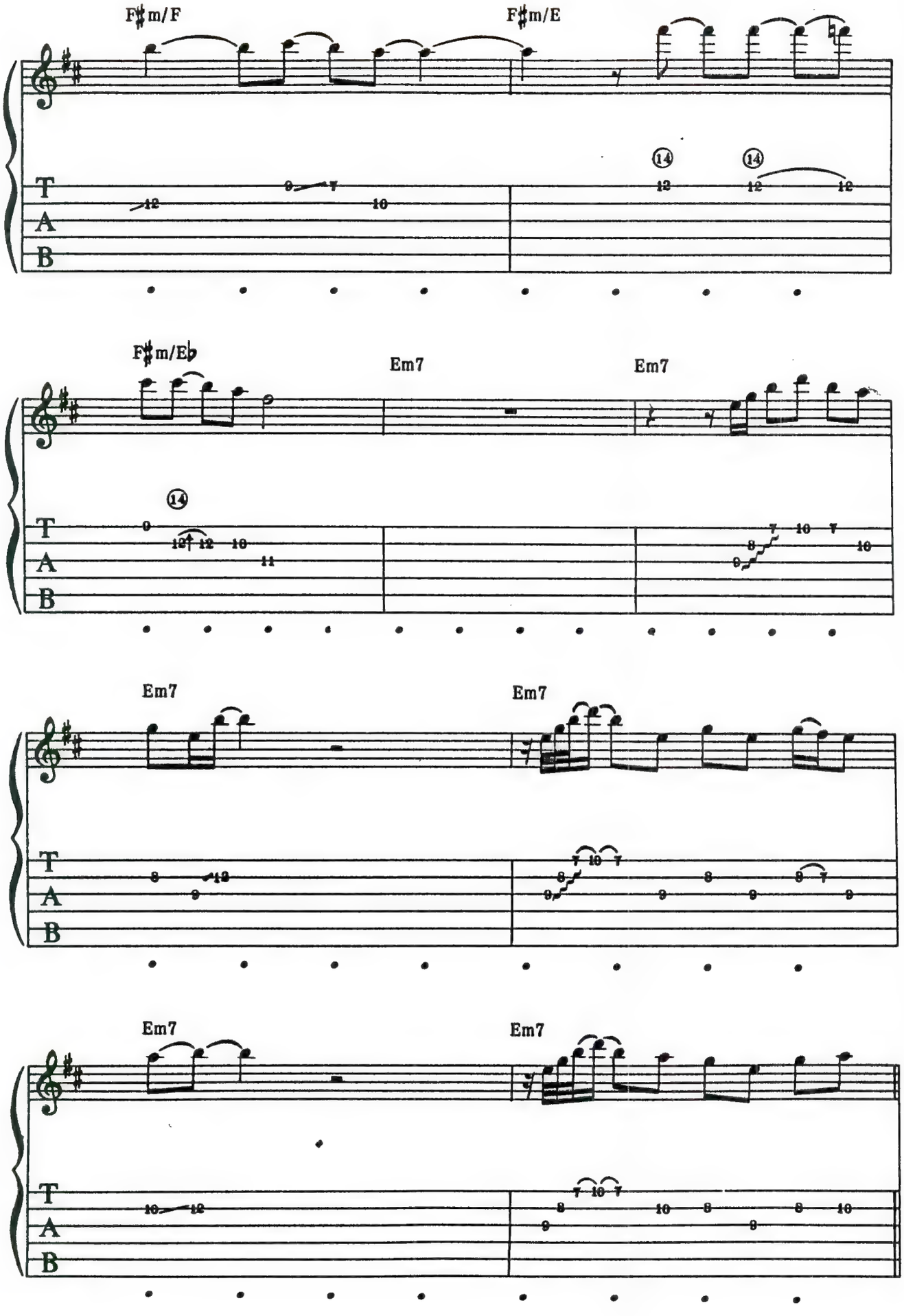
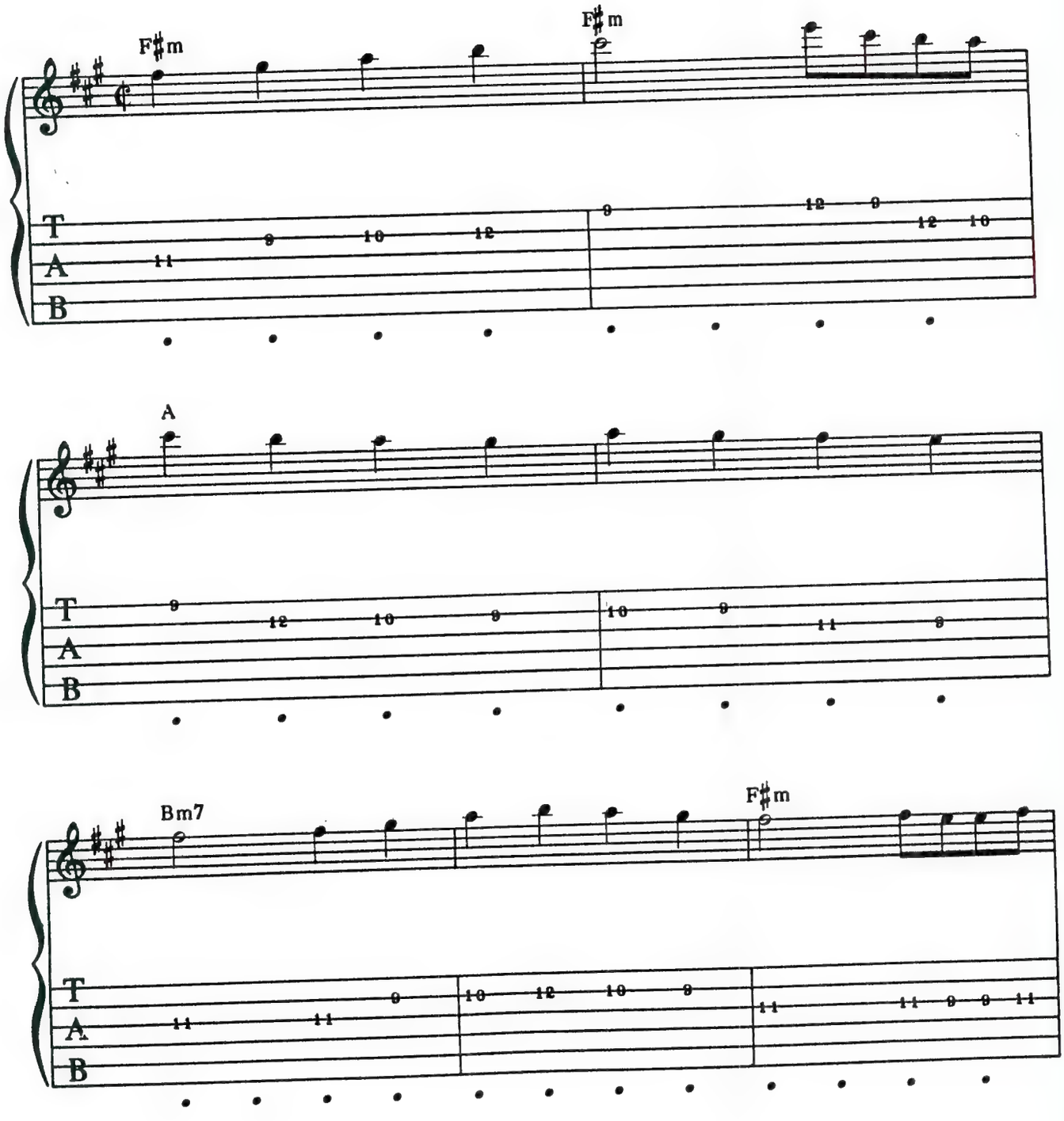

F♯m/F
F♯m/E
F♯m/E♭
Em7
Em7
Em7
Em7
Em7
Em7
T
A
B

# LITTLE WING

Words and Music
by JIMI HENDRIX

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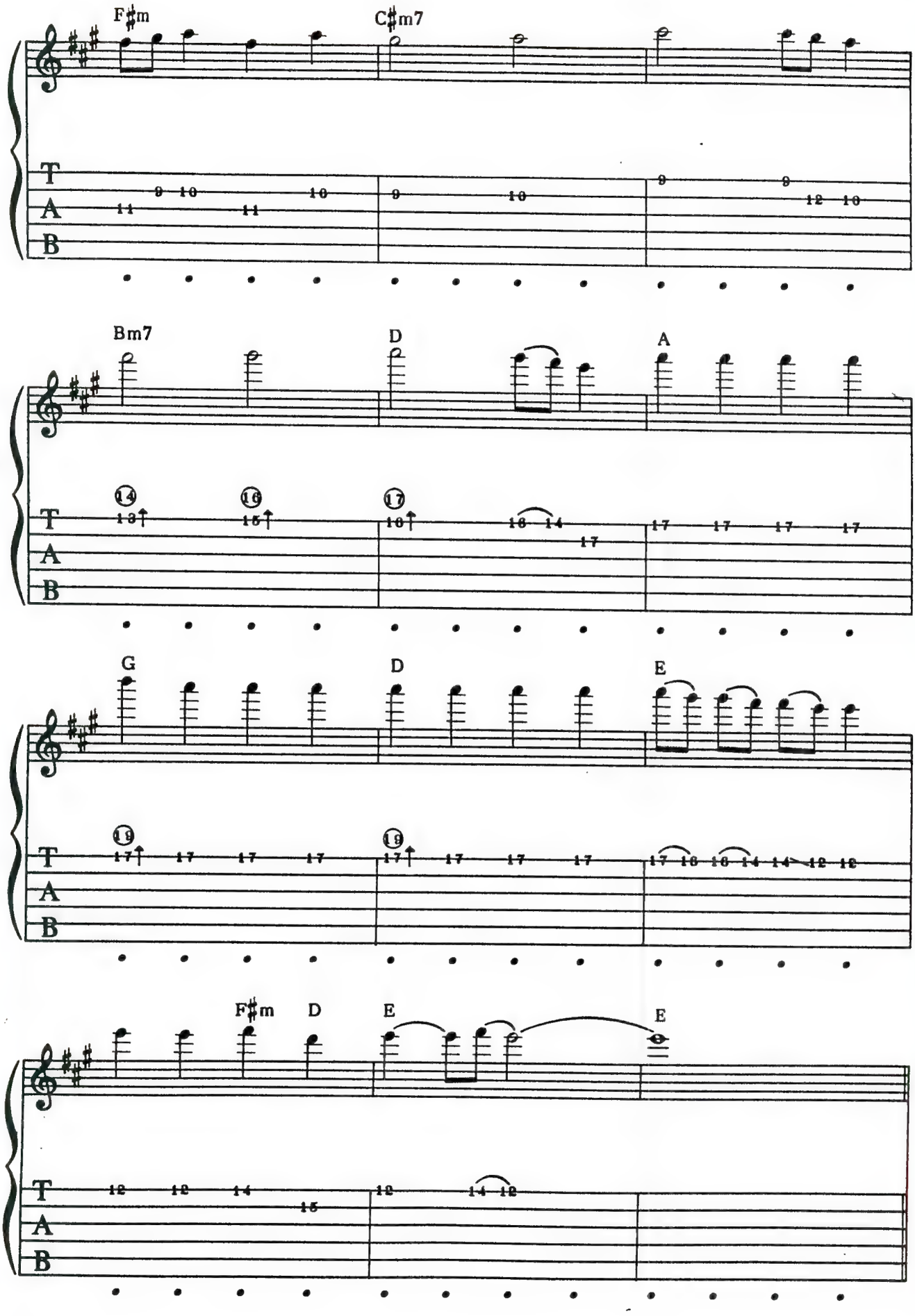
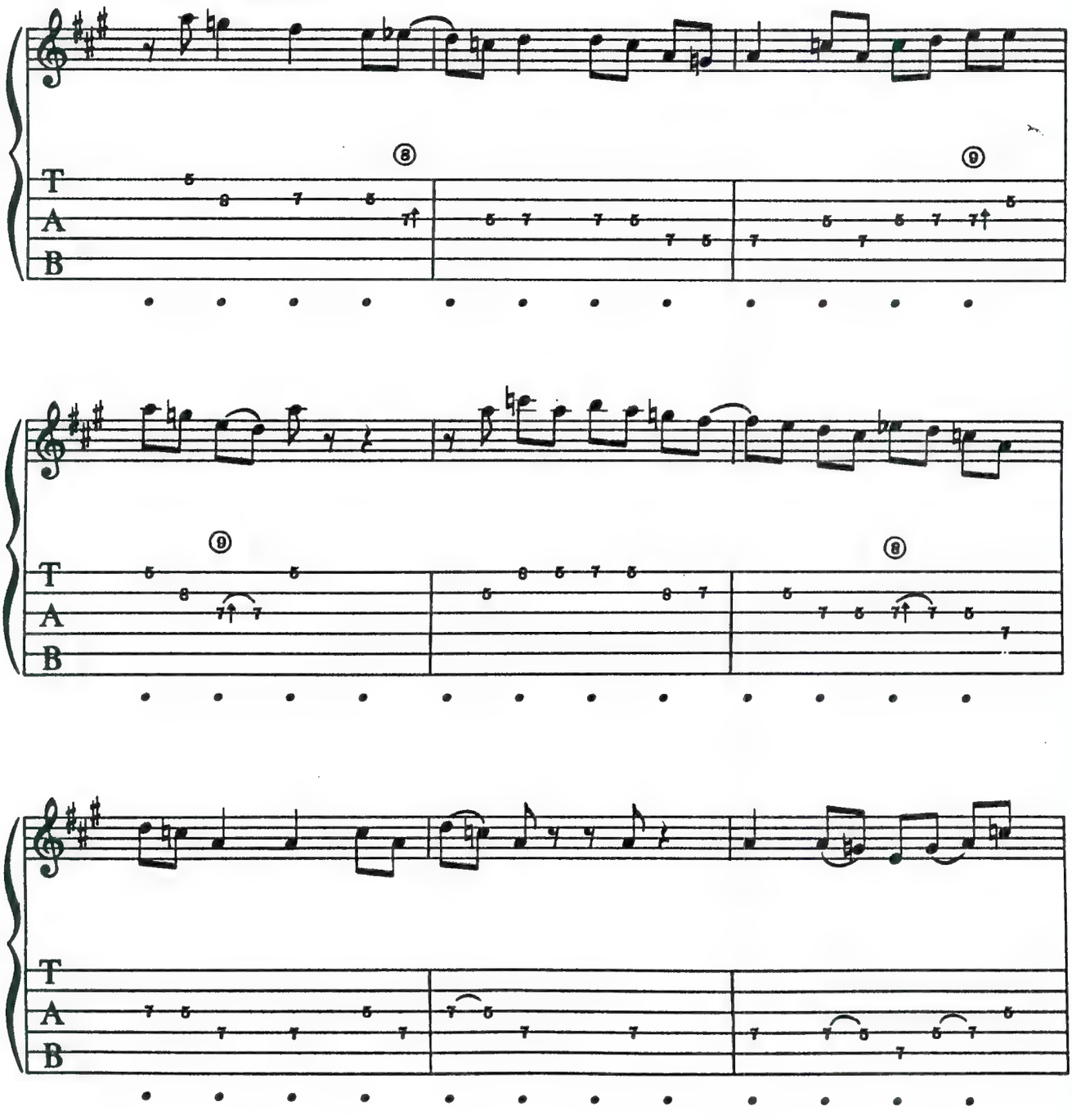

F♯m
C♯m7
Bm7
D
A
G
D
E
F♯m
D
E
E

# LAY DOWN SALLY

Words and Music by ERIC CLAPTON,
MARCY LEVY and GEORGE TERRY

A7 (throughout)



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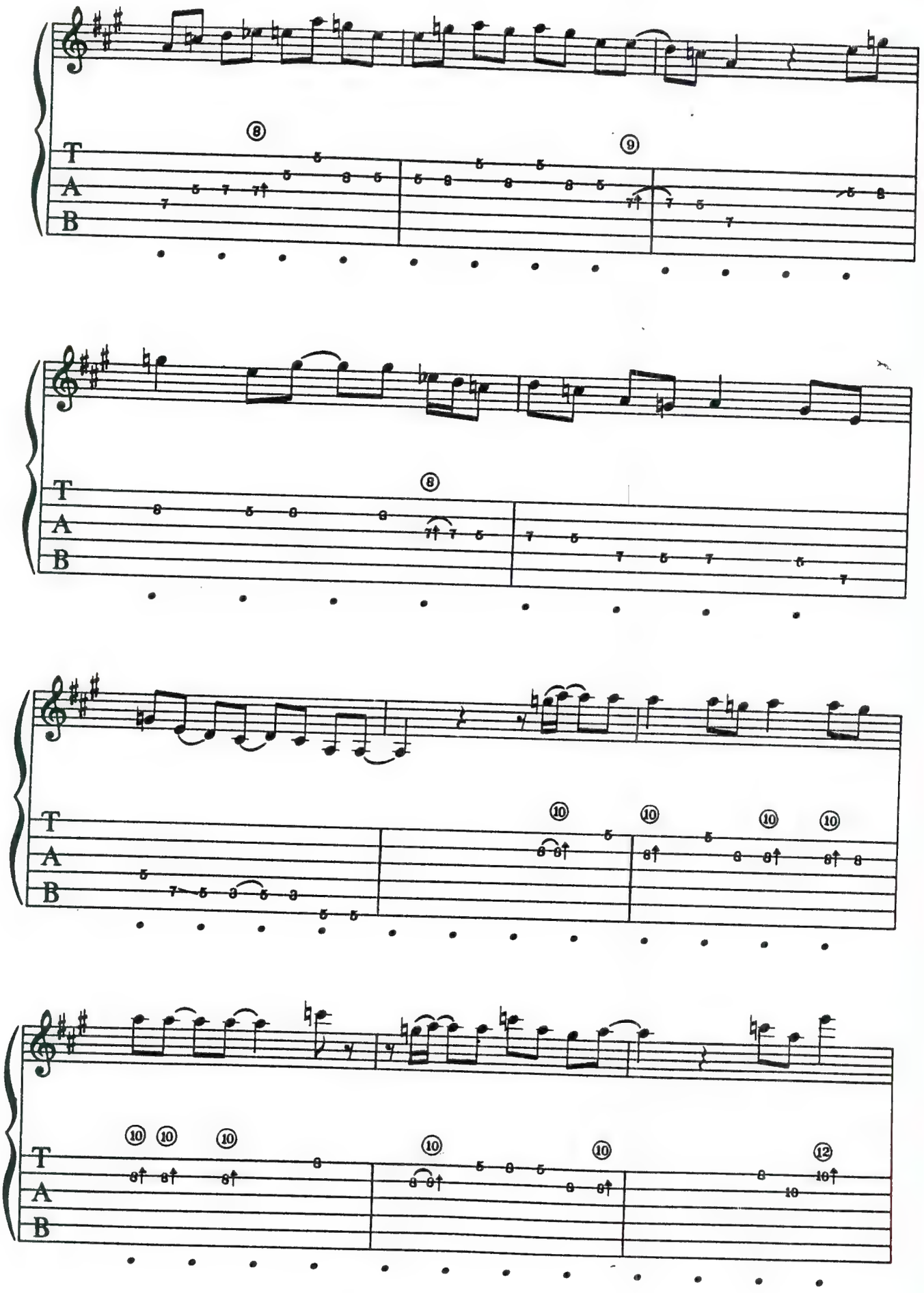
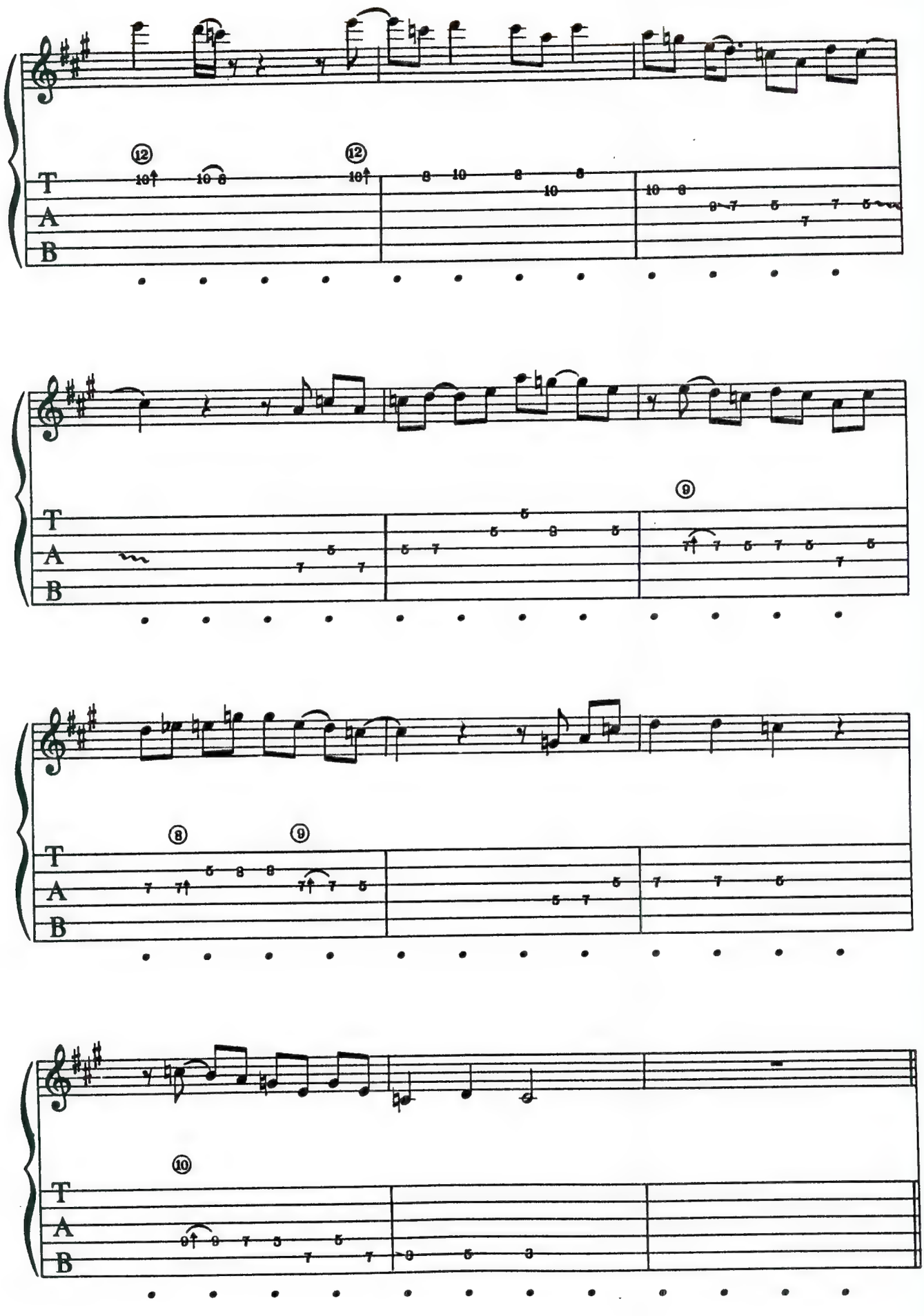


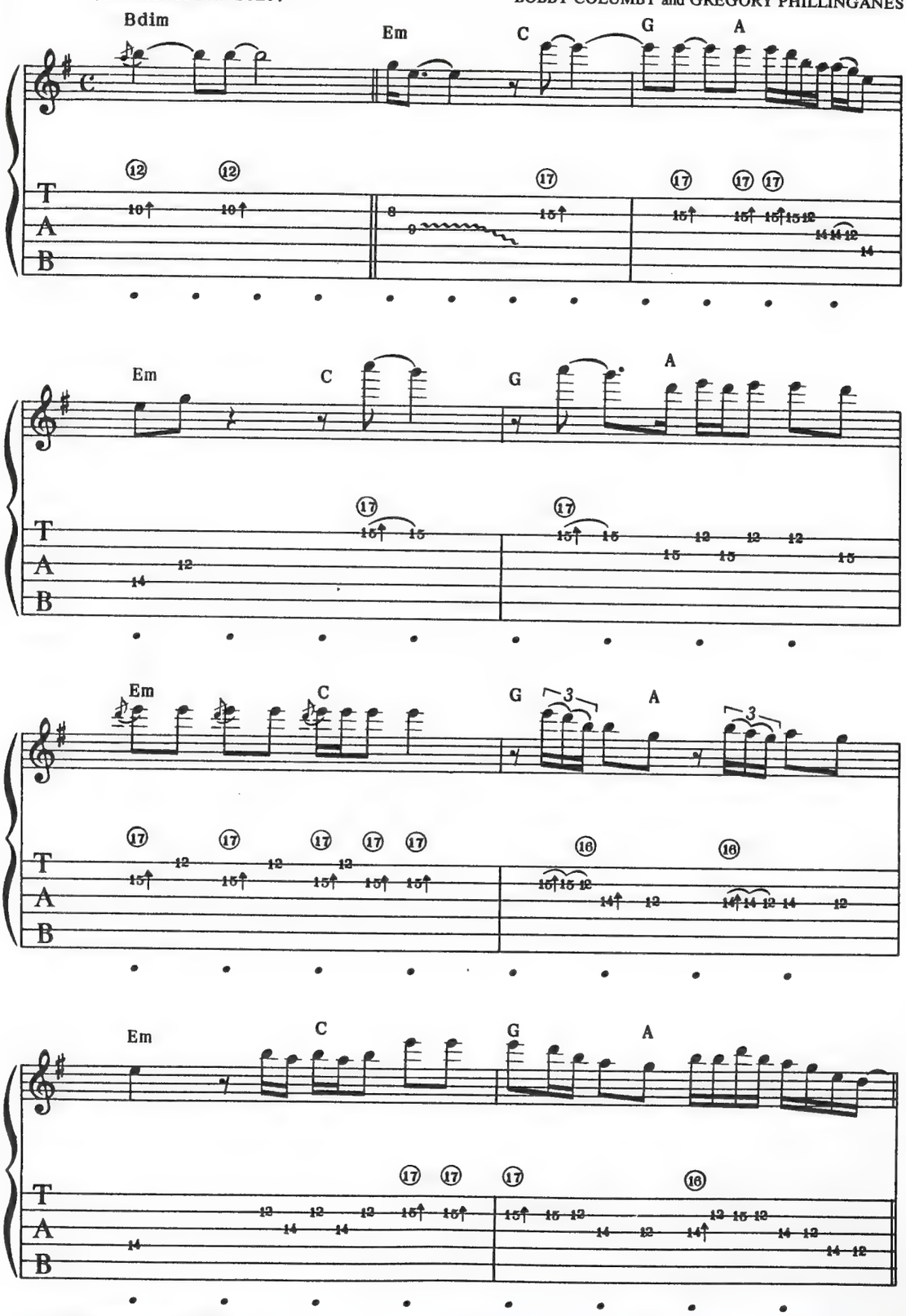


# MISS YOU



*(INTRODUCTION SOLO)*

Words and Music by ERIC CLAPTON,
BOBBY COLUMBY and GREGORY PHILLINGANES

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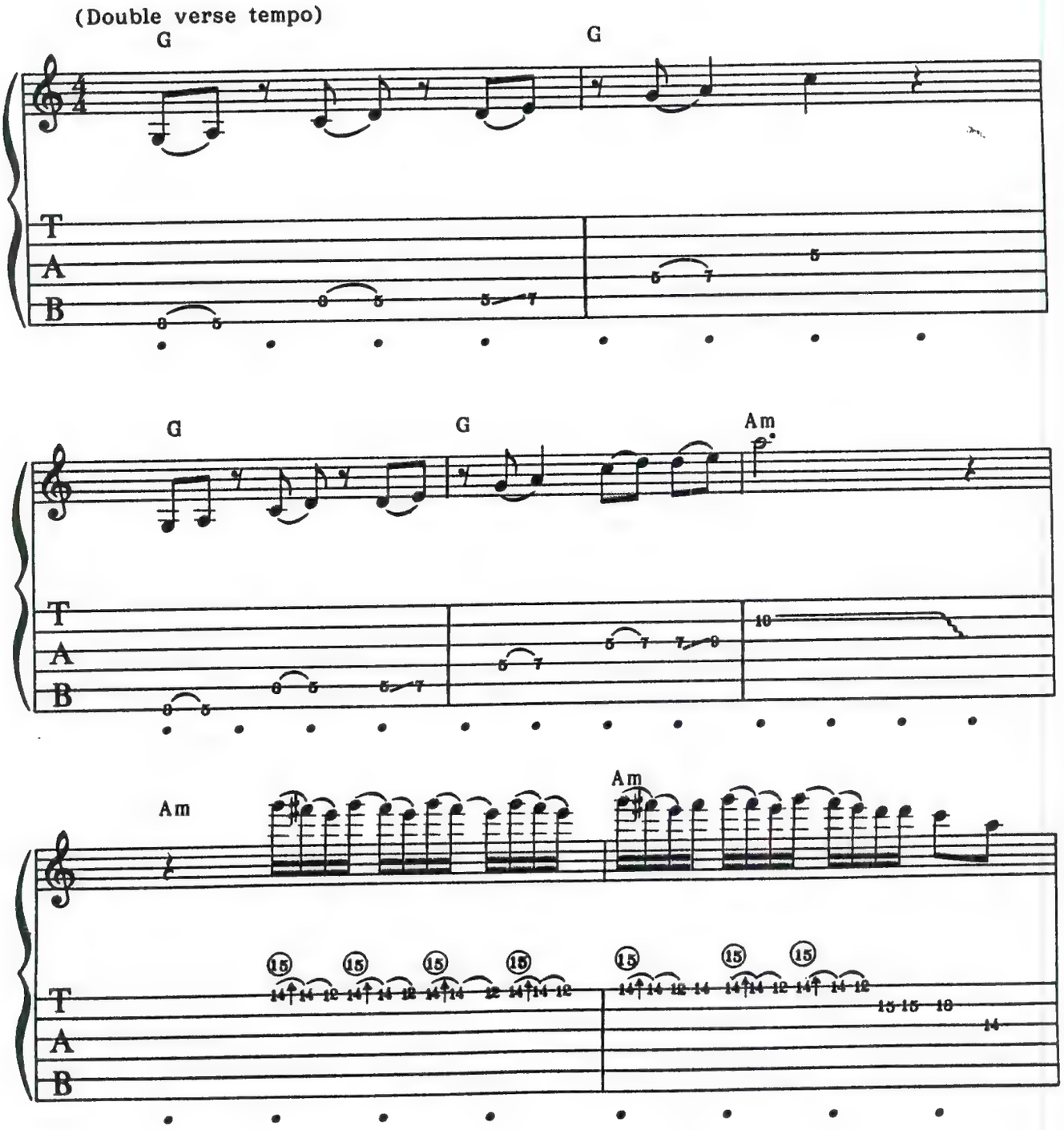
# PRESENCE OF THE LORD

Words and Music
by ERIC CLAPTON

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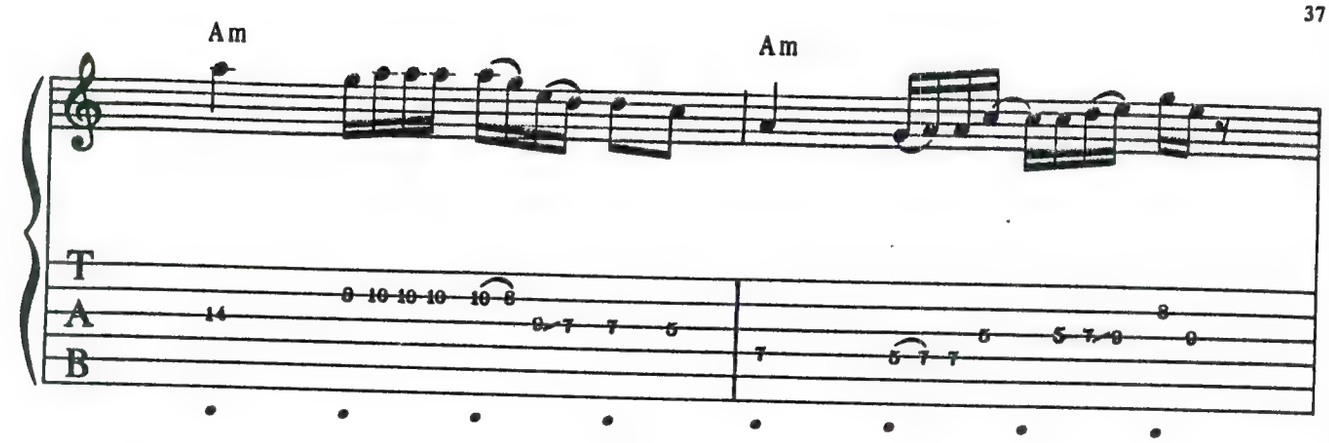
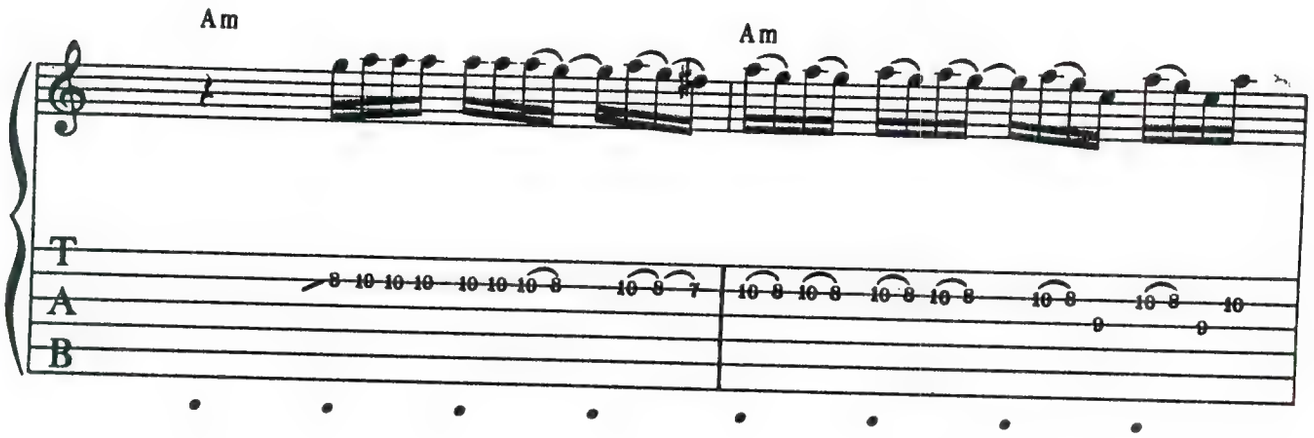
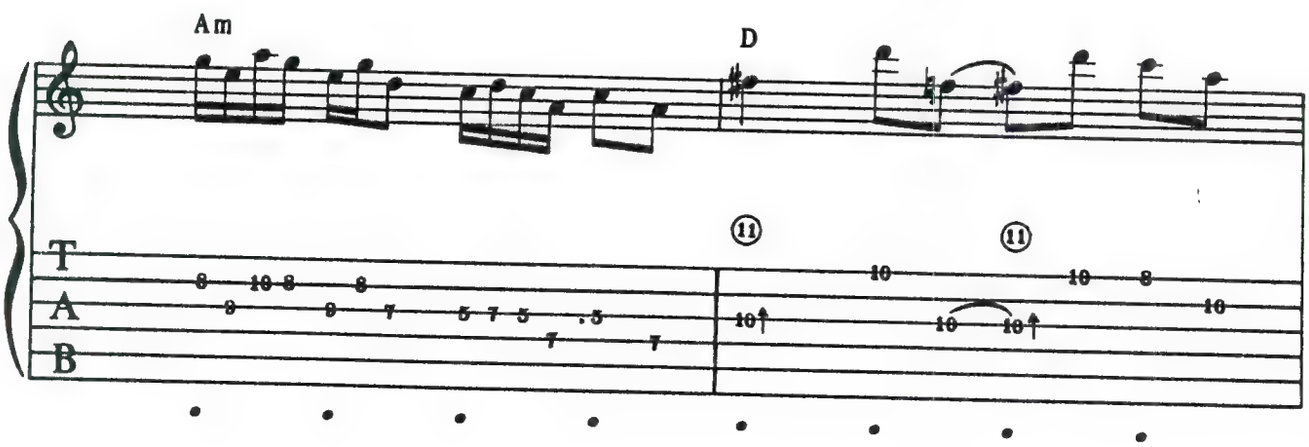
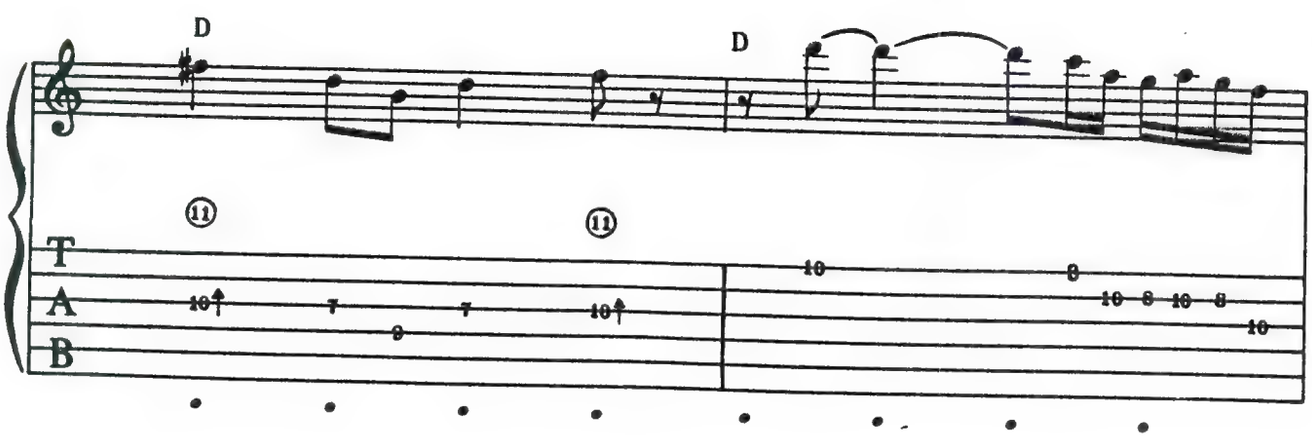
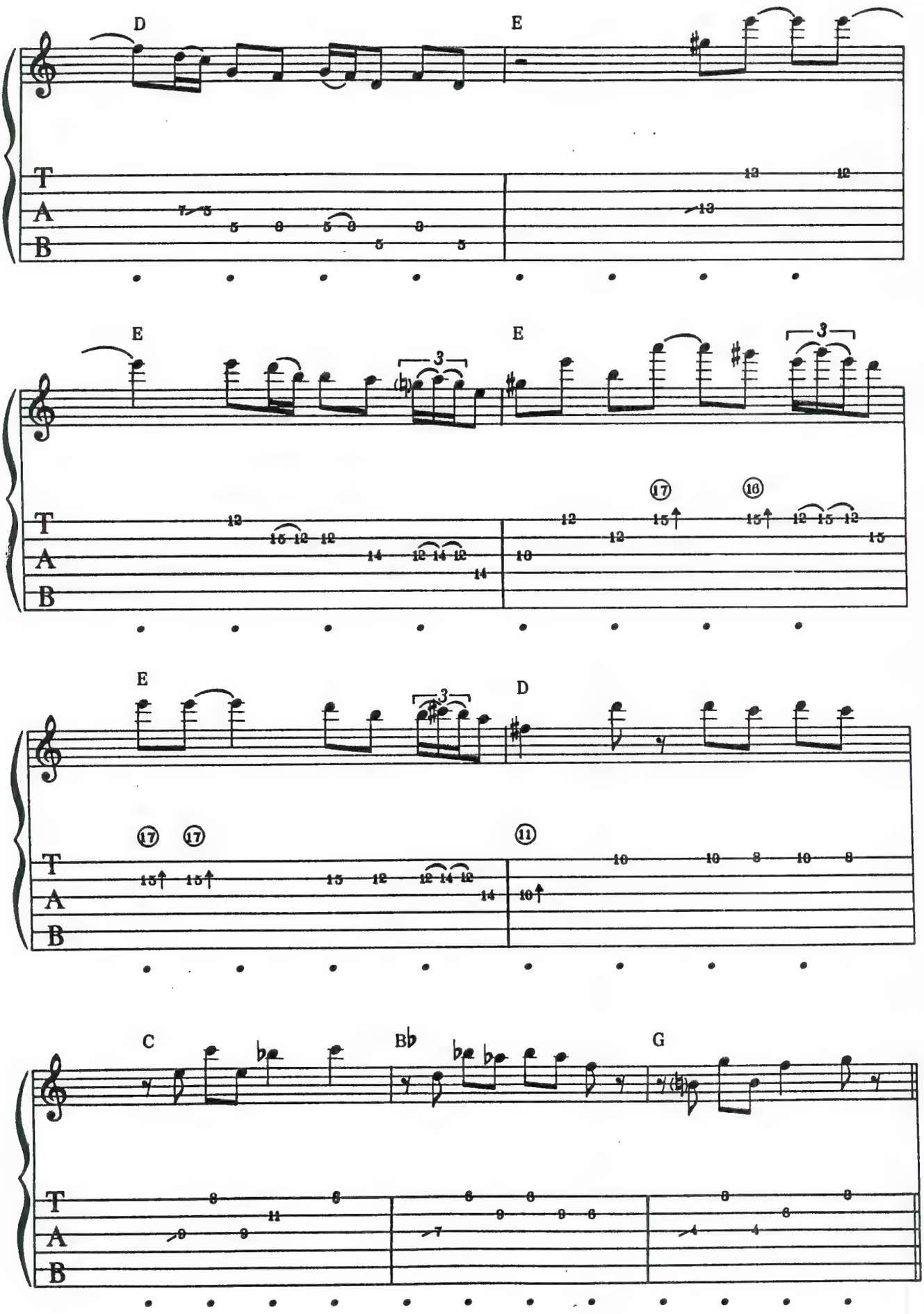

Am
Am
T
A
B


Am
Am
T
A
B


Am
D
11
11
T
A
B

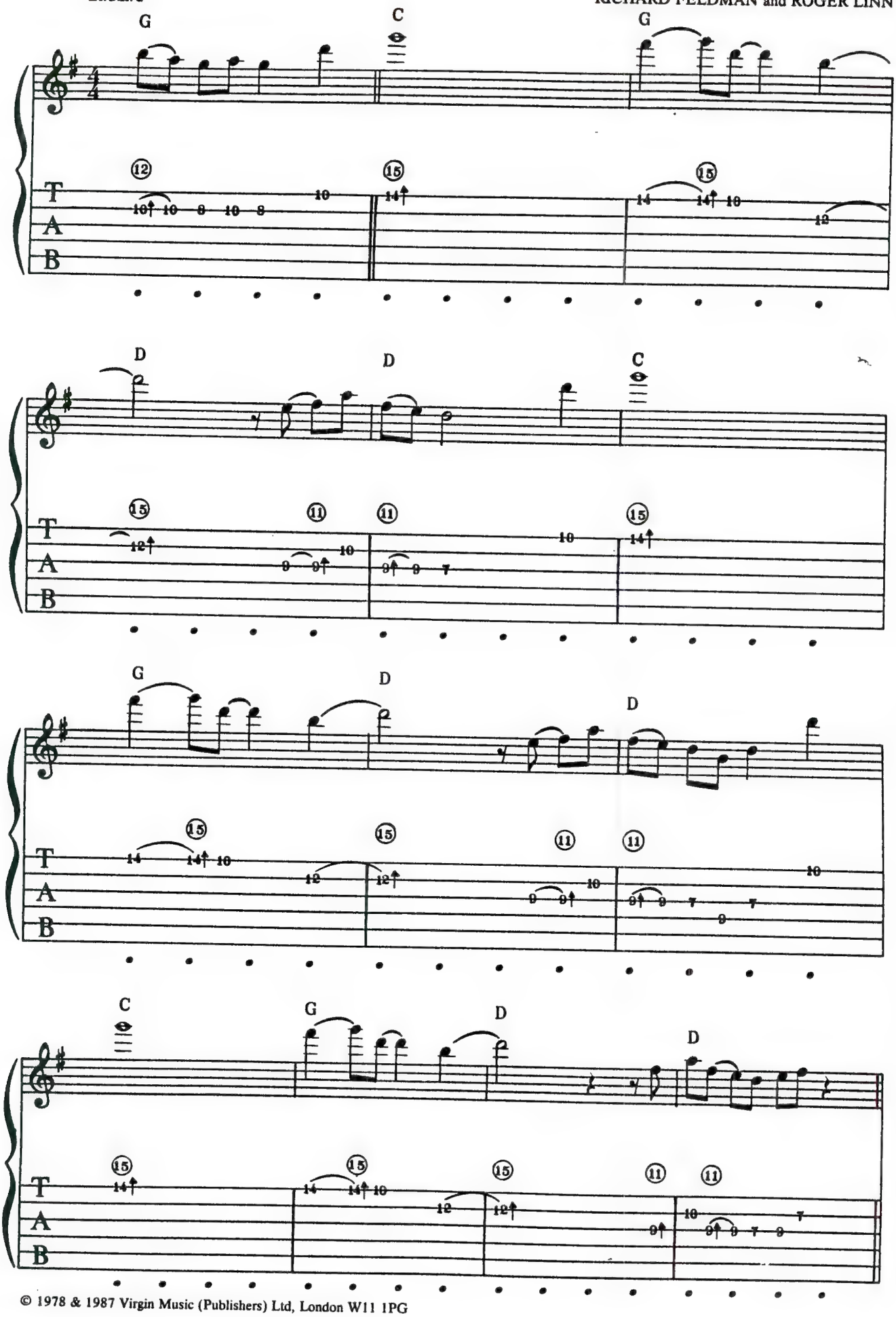

D
D
11
11
T
A
B


D
E
E
E
E
D
C
B♭
G

# PROMISES

Words and Music by
RICHARD FELDMAN and ROGER LINN

*ENDING*

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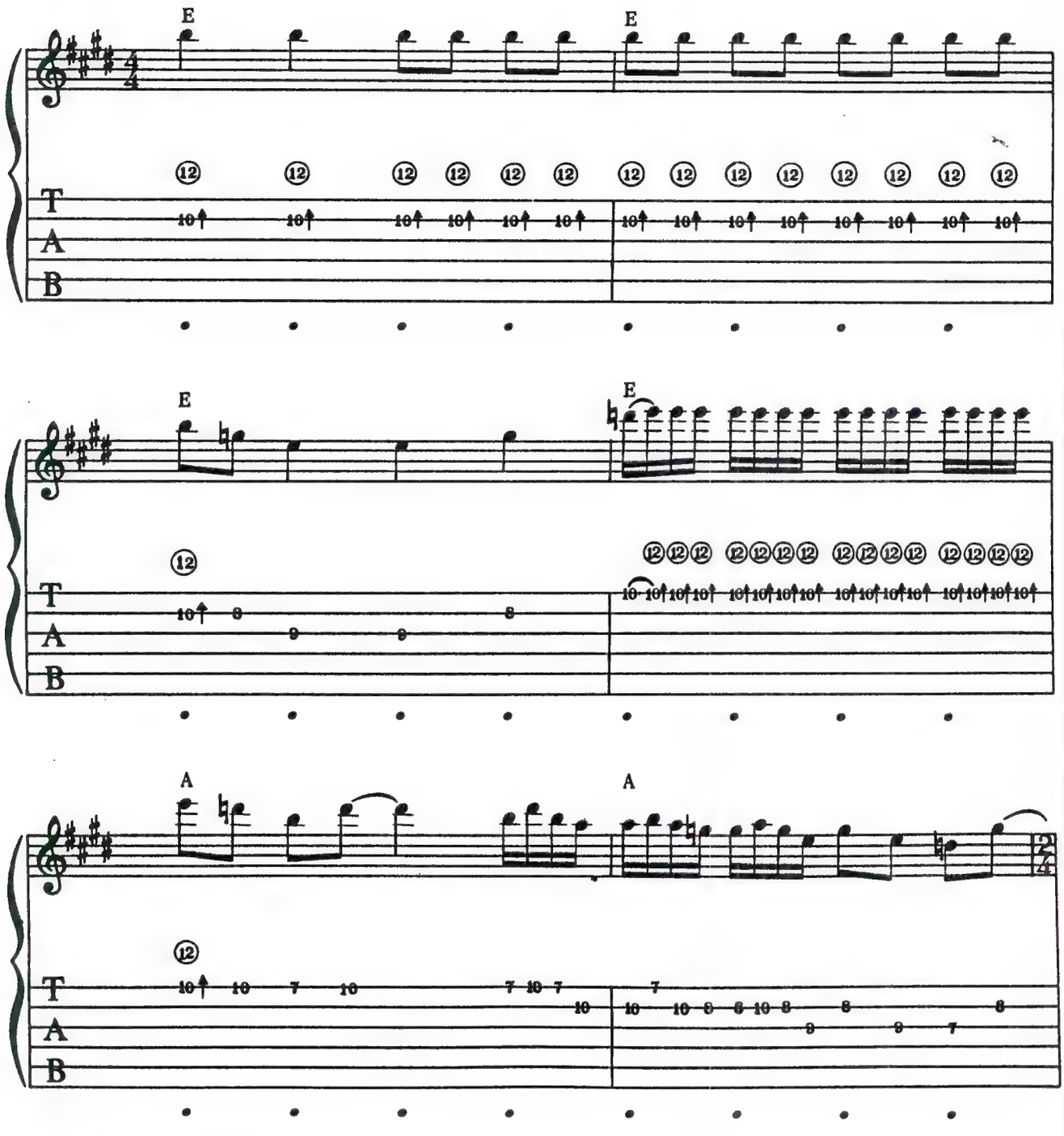
# ROLL IT OVER

Words and Music by
ERIC CLAPTON and BOBBY WHITLOCK

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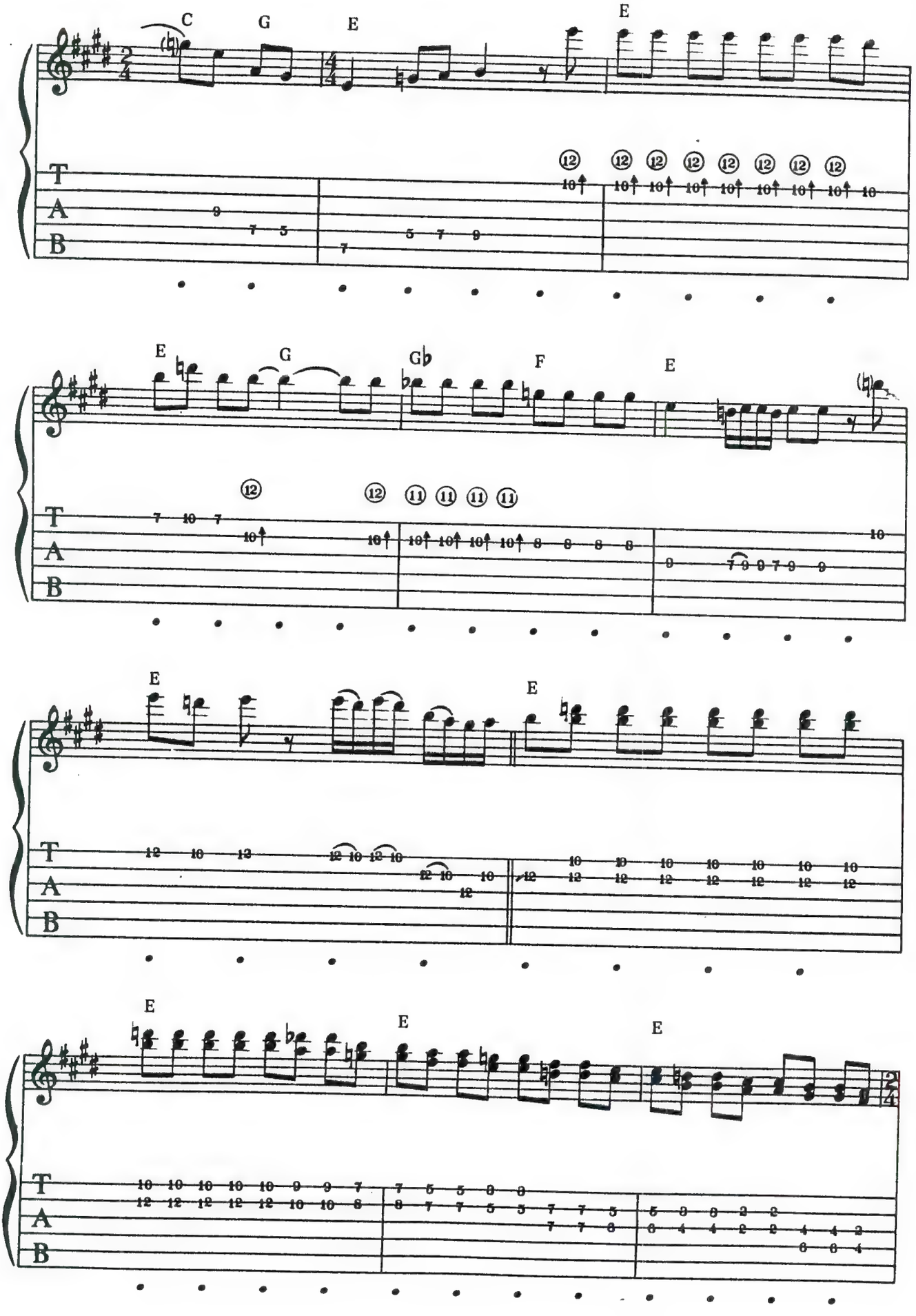
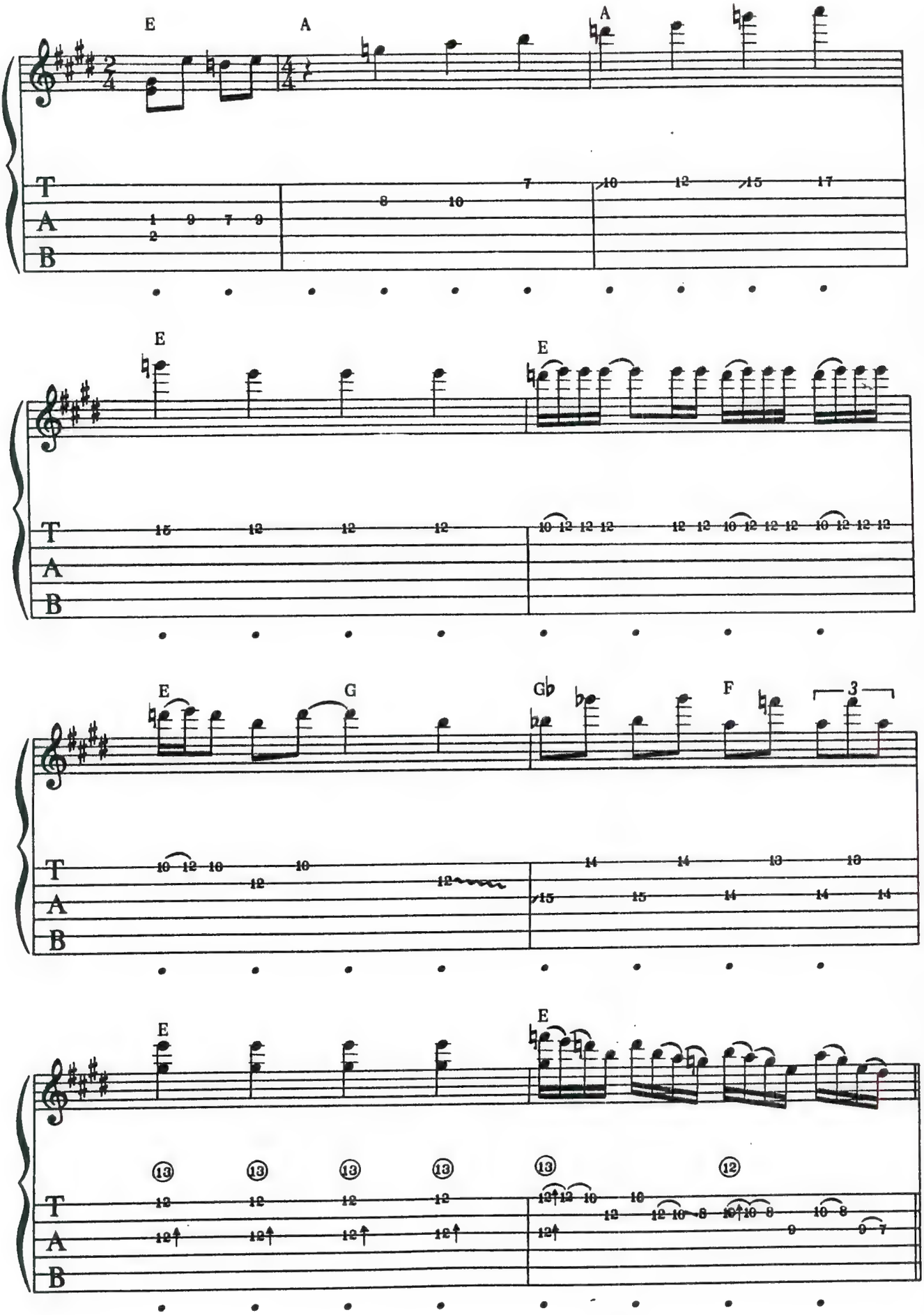

C
G
E
E
E
G
Gb
F
E
E
E
E
E
E
E

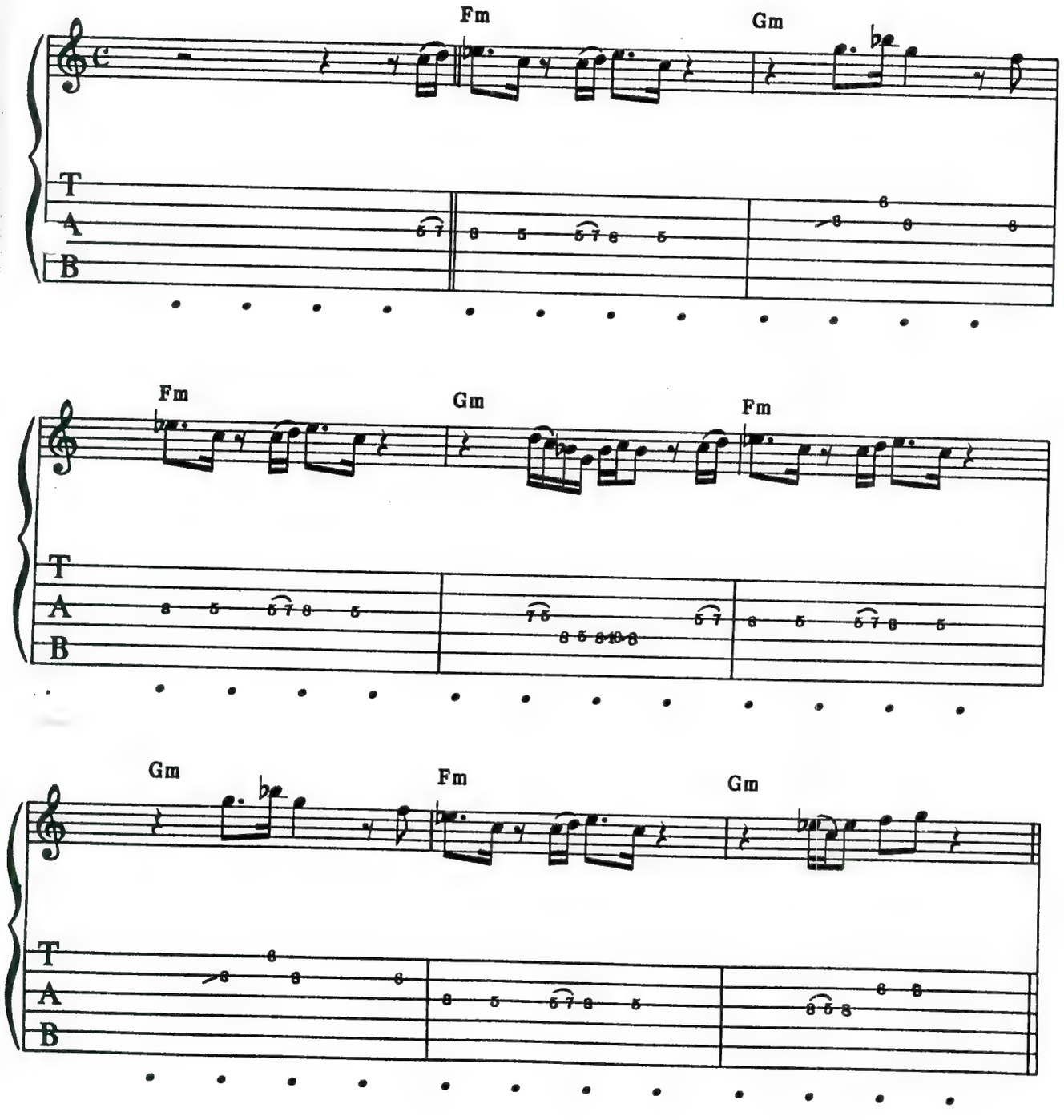

E
A
A
E
E
E
G
Gb
F
3
E
E

# RUN



Words and Music
by LAMONT DOZIER

*(SAXOPHONE SOLO TRANSCRIBED FOR GUITAR)*

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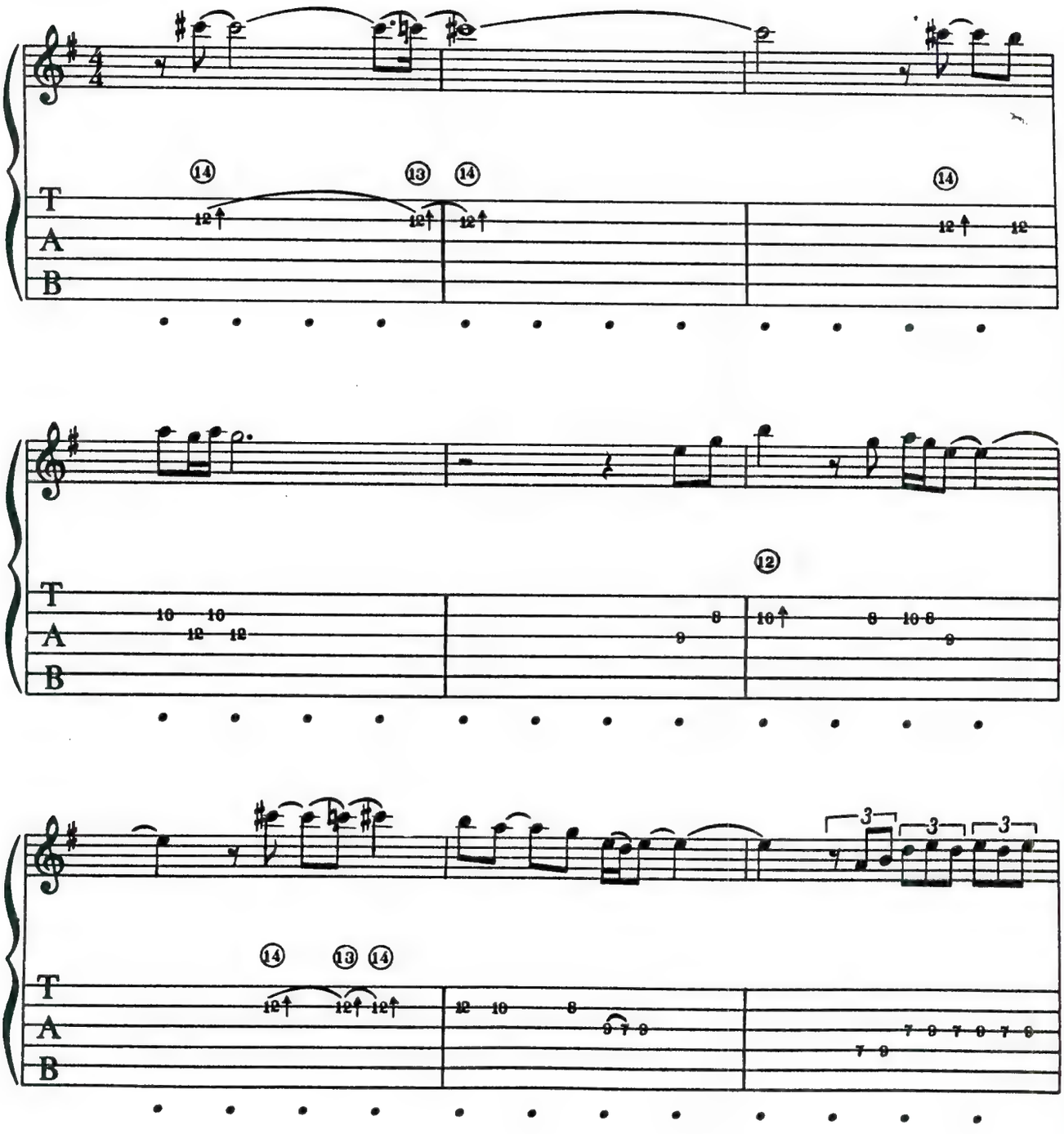
# SPOONFUL

Words and Music
by WILLIE DIXON

Em (throughout)



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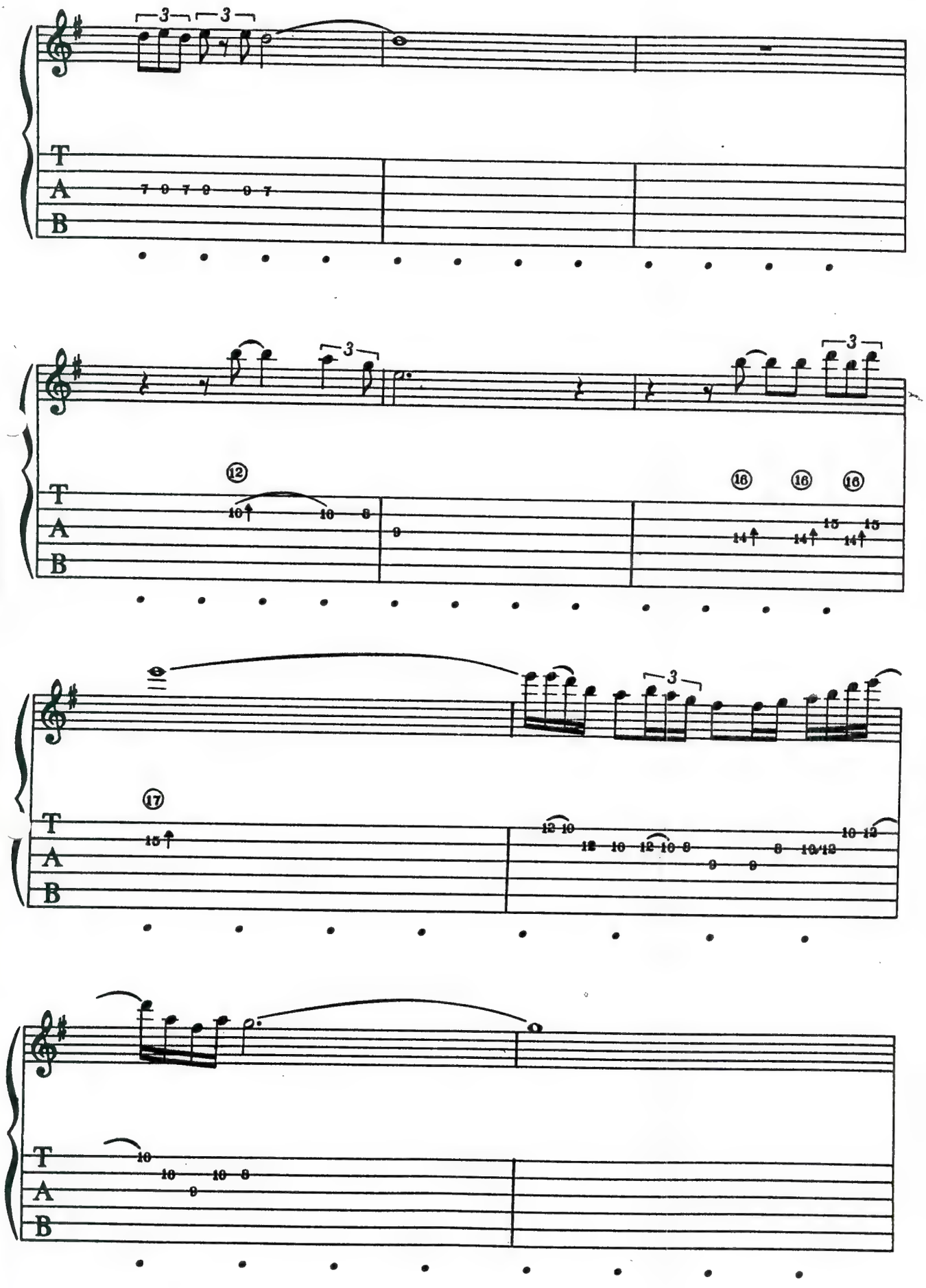
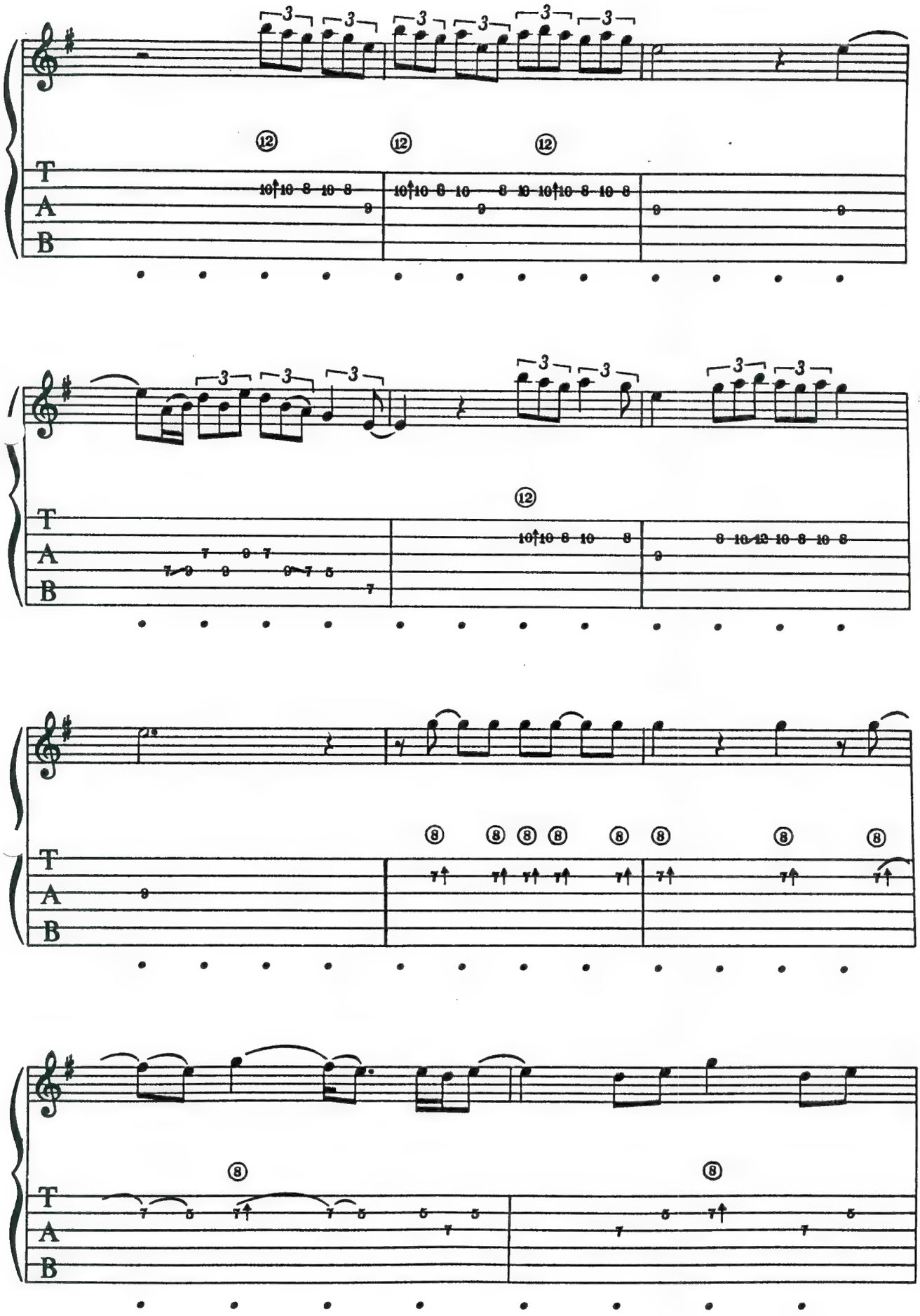
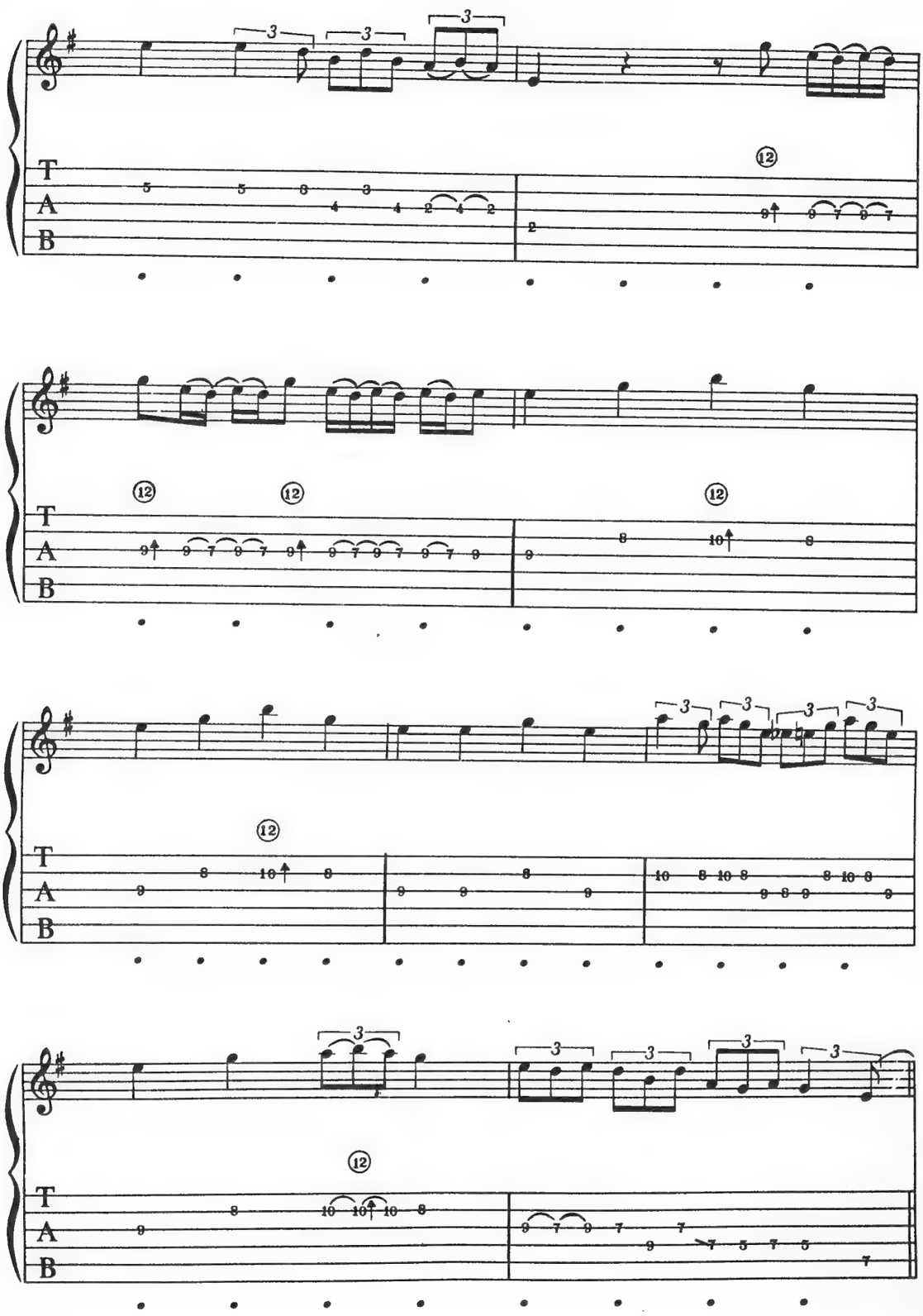
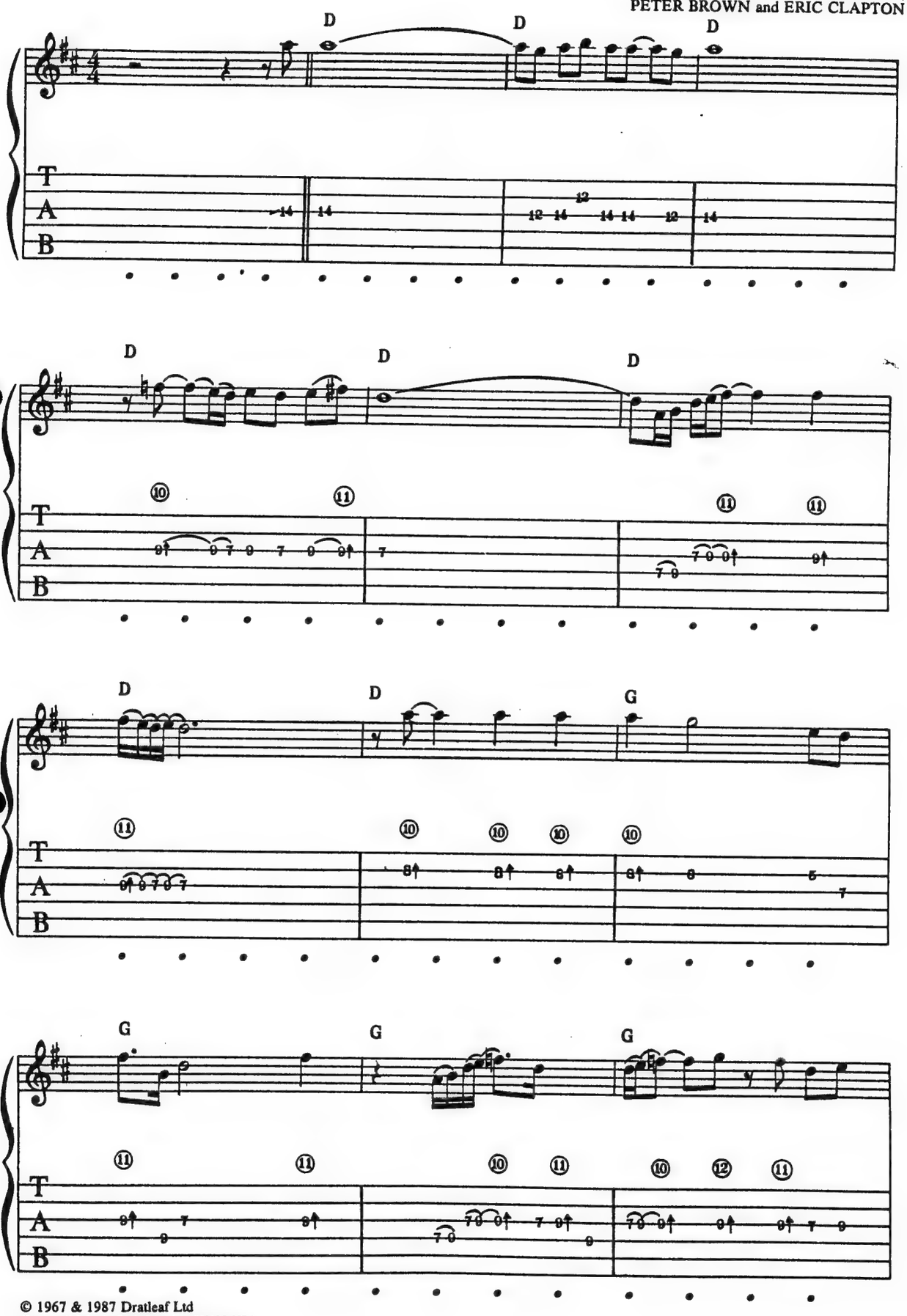






# SUNSHINE OF YOUR LOVE

Words and Music by JACK BRUCE,
PETER BROWN and ERIC CLAPTON

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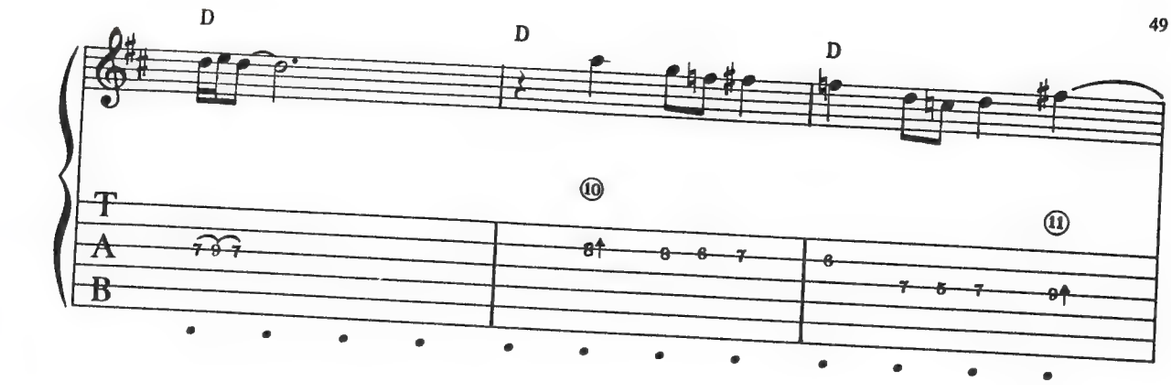
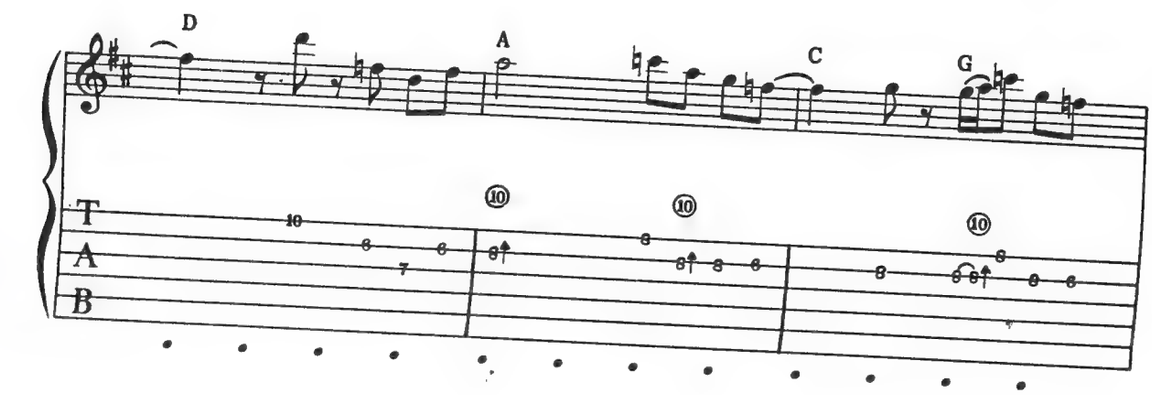
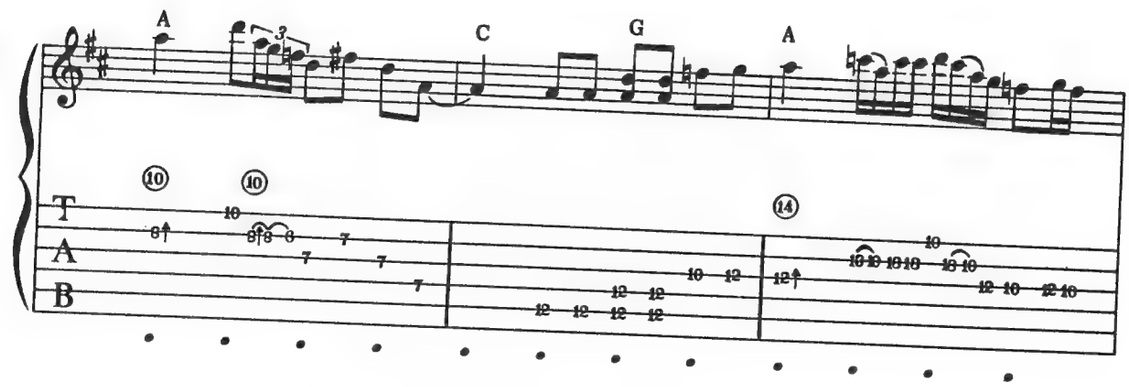
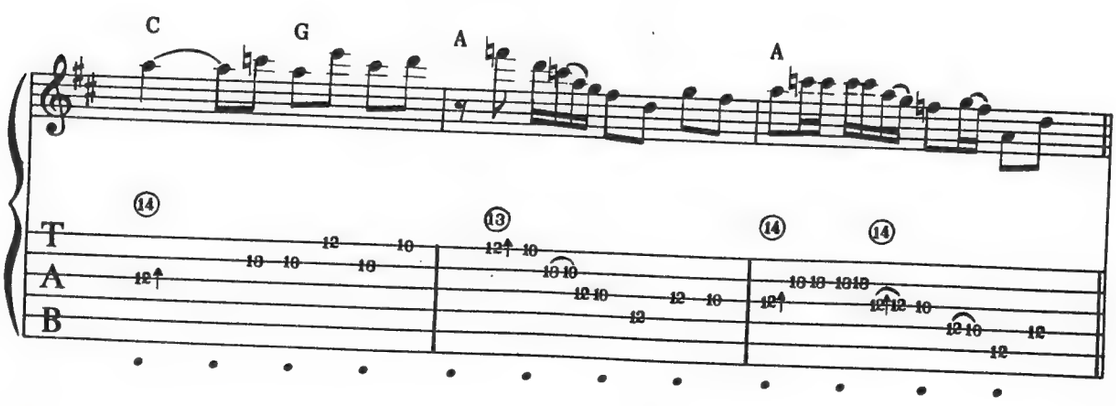

D
D
D
T
A
B

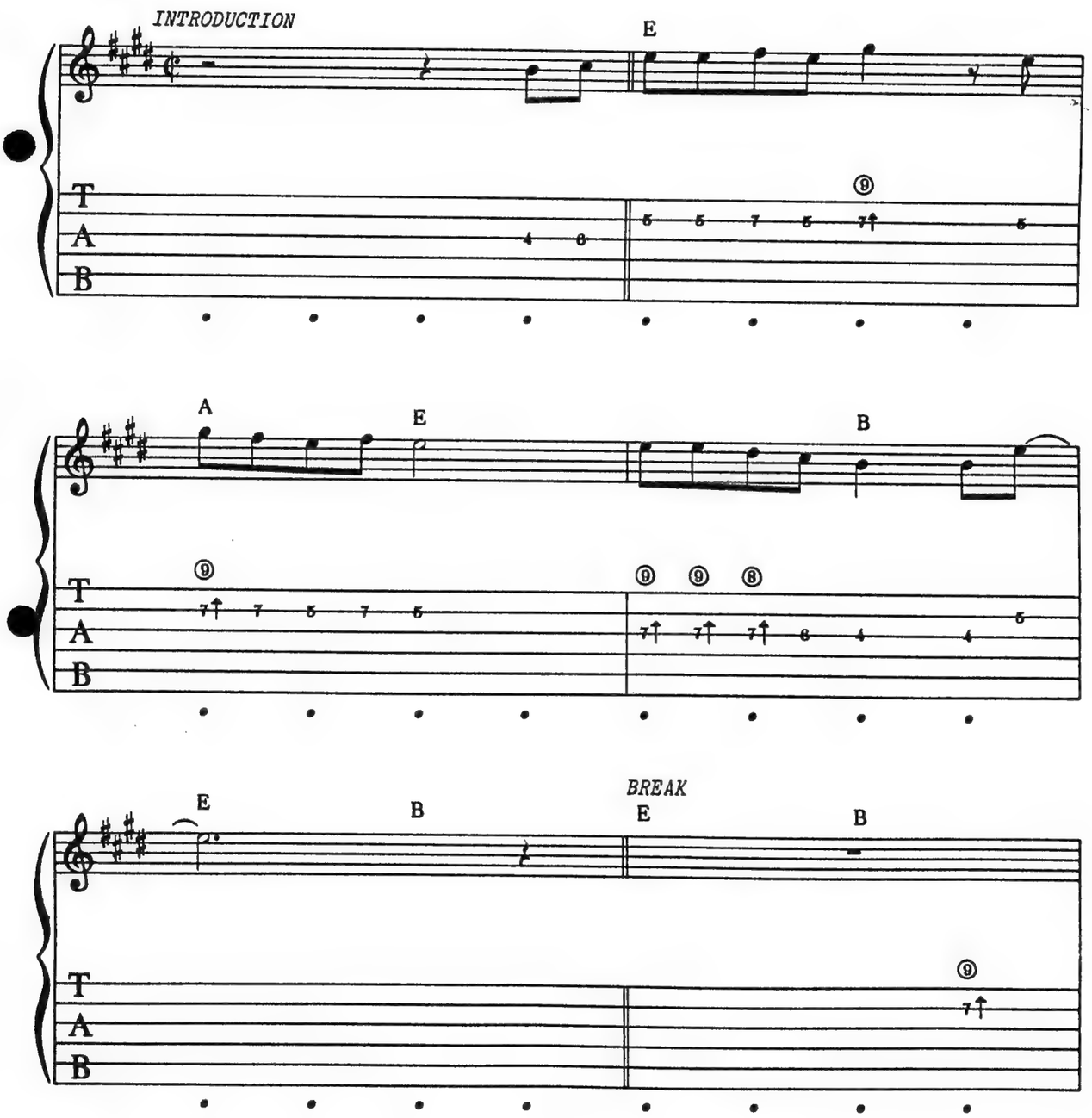

D
A
C
G
T
A
B


A
C
G
A
T
A
B


C
G
A
A
T
A
B

# SWING LOW SWEET CHARIOT

TRADITIONAL
Arranged by ERIC CLAPTON

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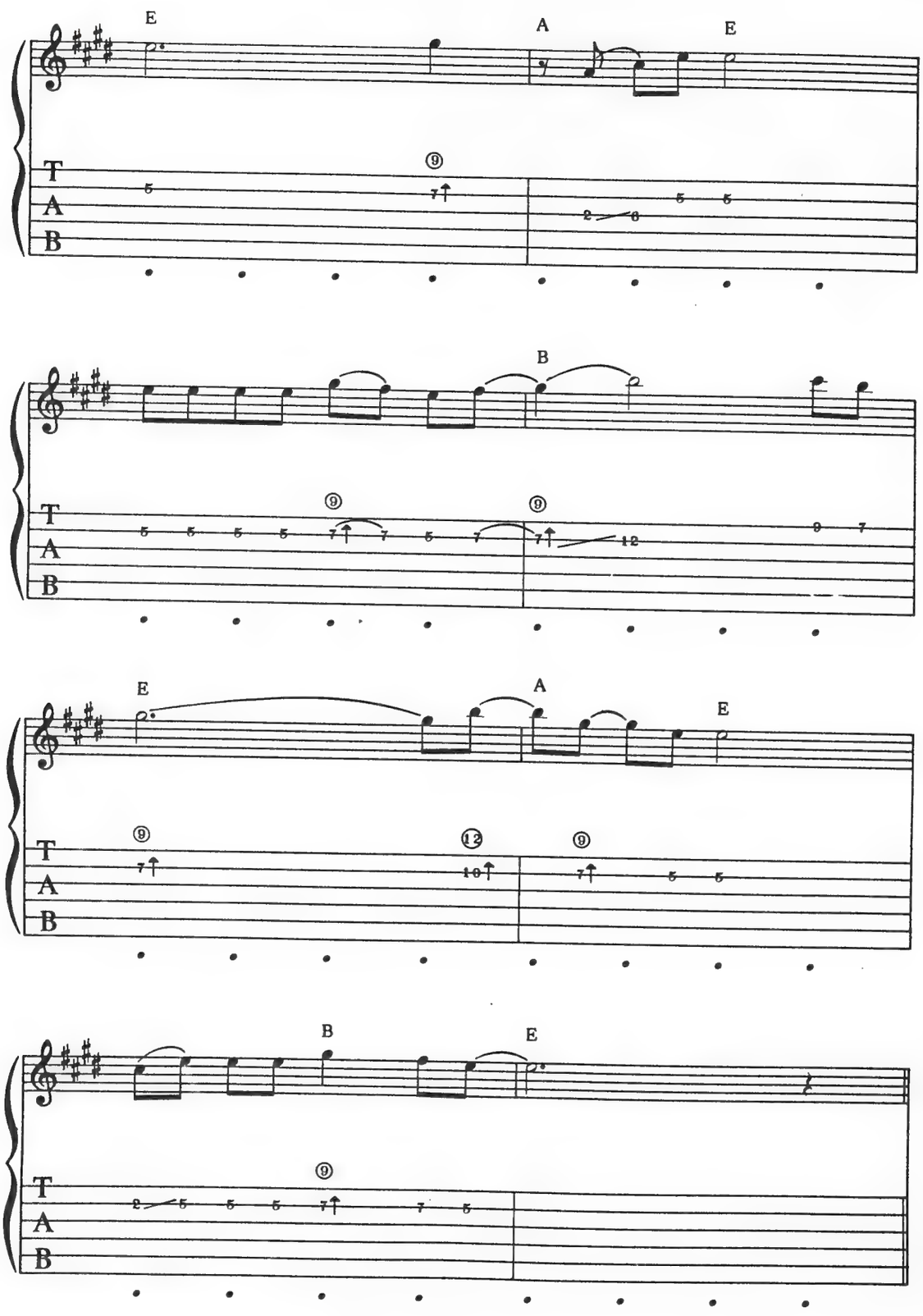
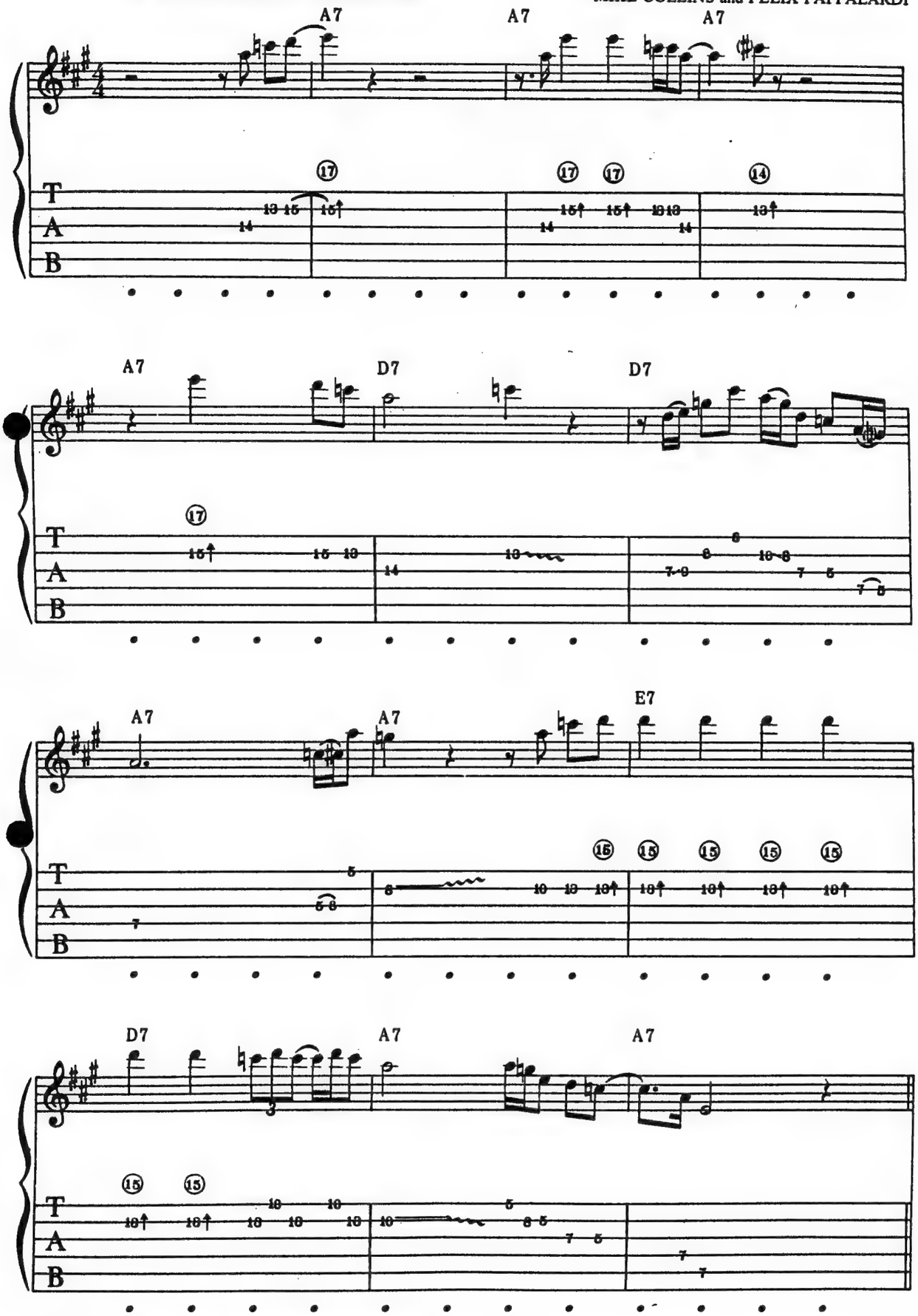

E
A
E
B
E
A
E
B
E

# STRANGE BREW

Words and Music by ERIC CLAPTON,
MIKE COLLINS and FELIX PAPPALARDI

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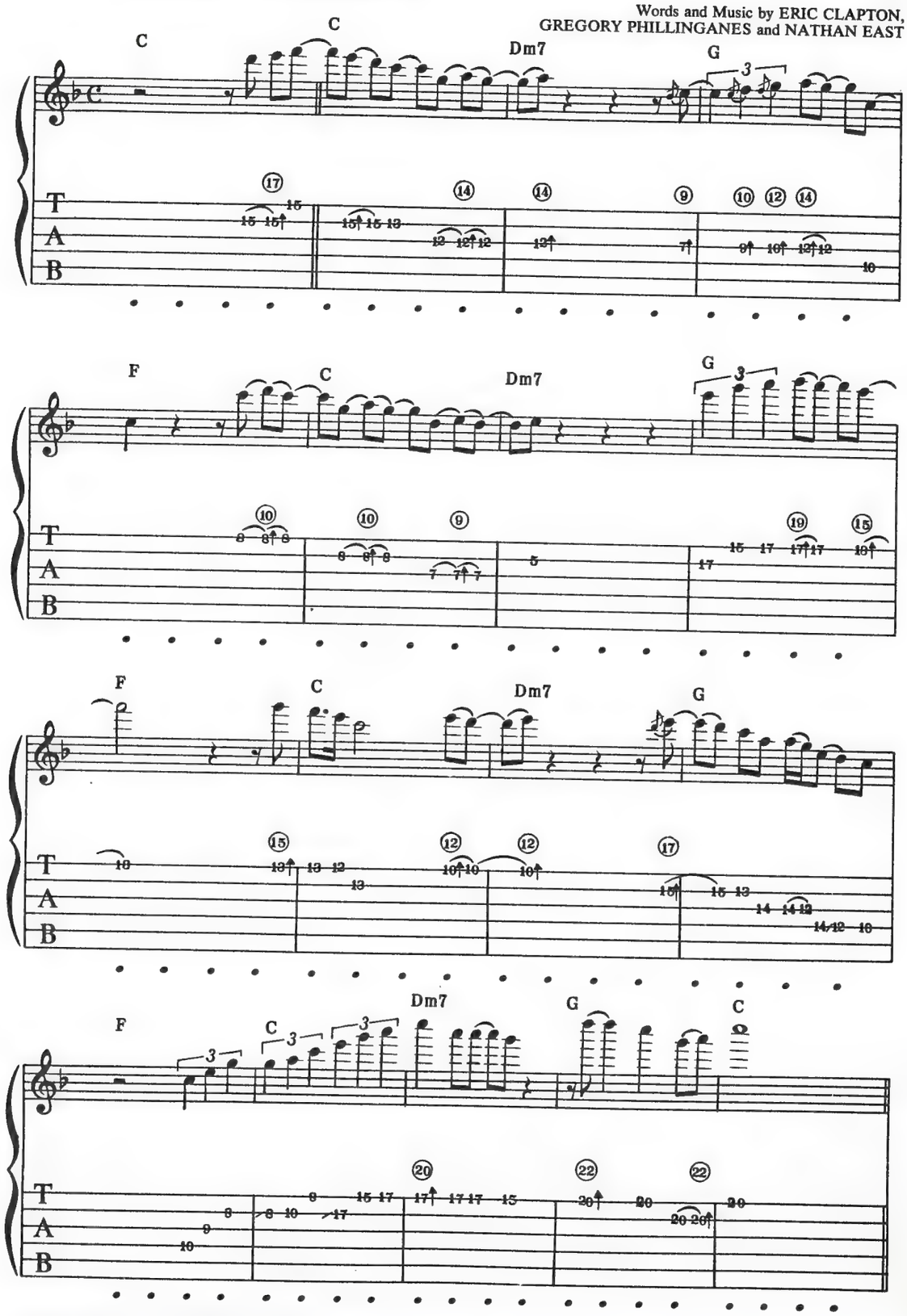
# TAKE A CHANCE



Words and Music by ERIC CLAPTON,
GREGORY PHILLINGANES and NATHAN EAST

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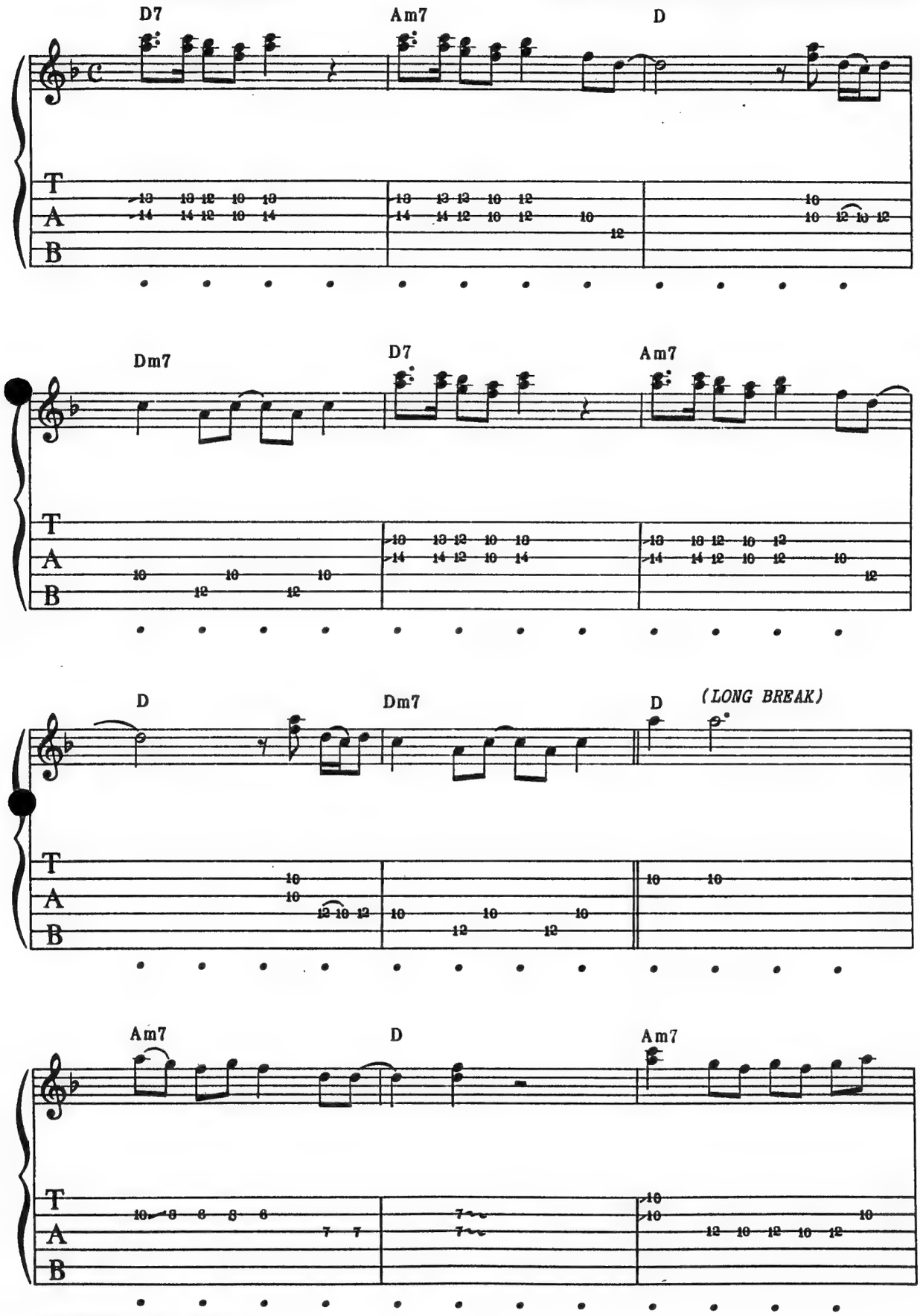
# TEARING US APART

*(SLIDE GUITAR)*

Words and Music by
ERIC CLAPTON and GREGORY PHILLINGANES

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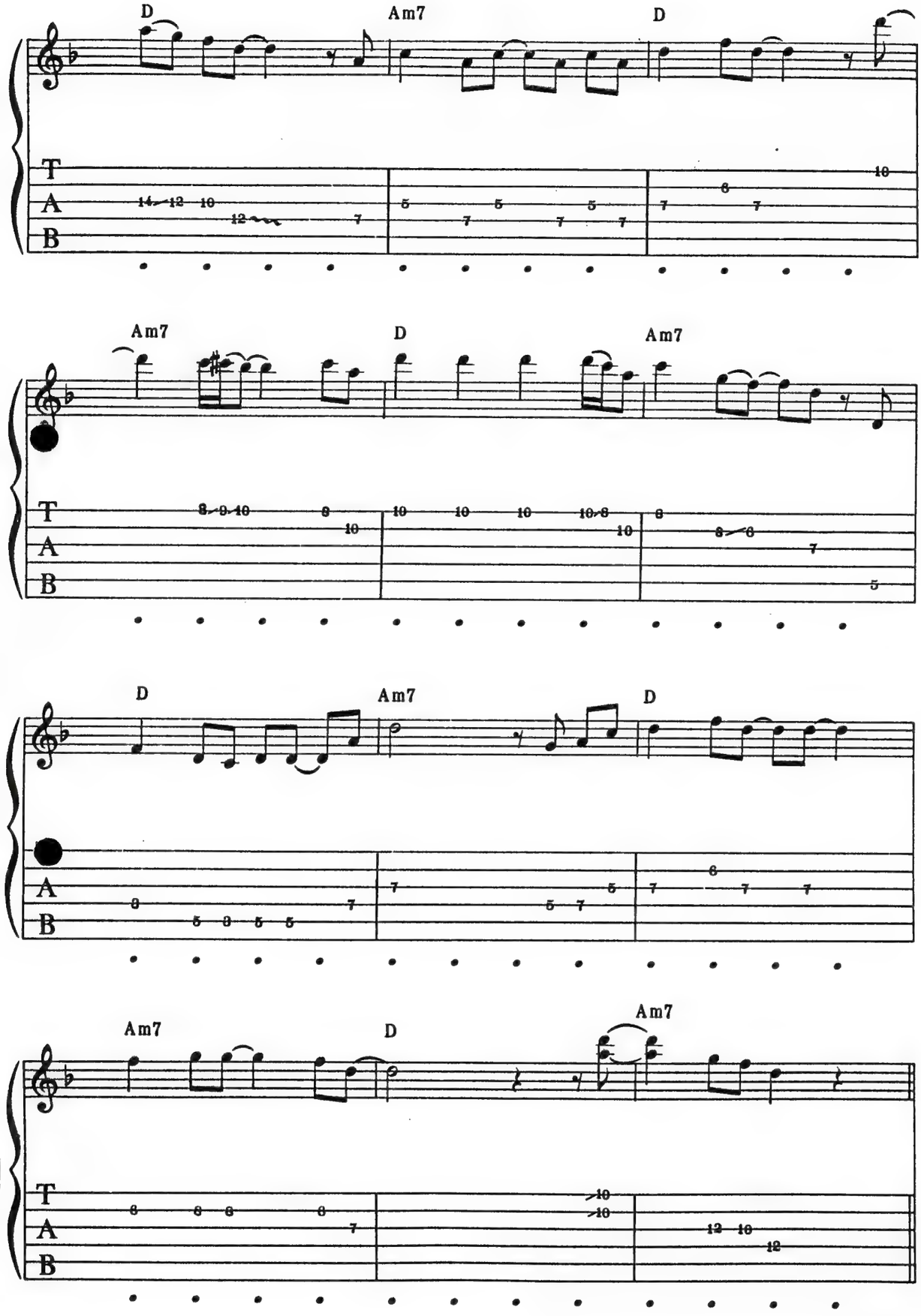
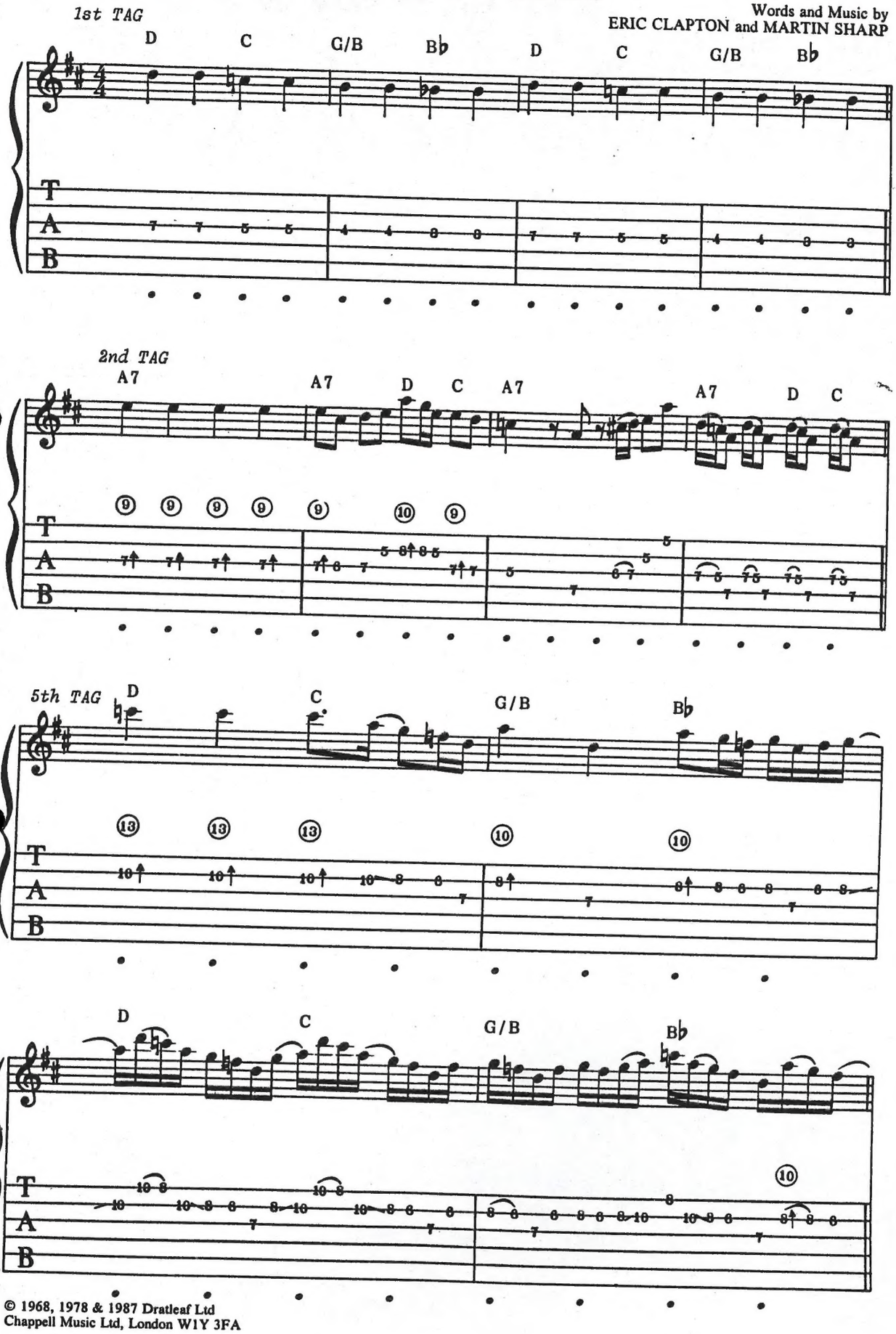

D
Am7
D
Am7
D
Am7
D
Am7
D
Am7
T
A
B

# TALES OF BRAVE ULYSSES

Words and Music by
ERIC CLAPTON and MARTIN SHARP

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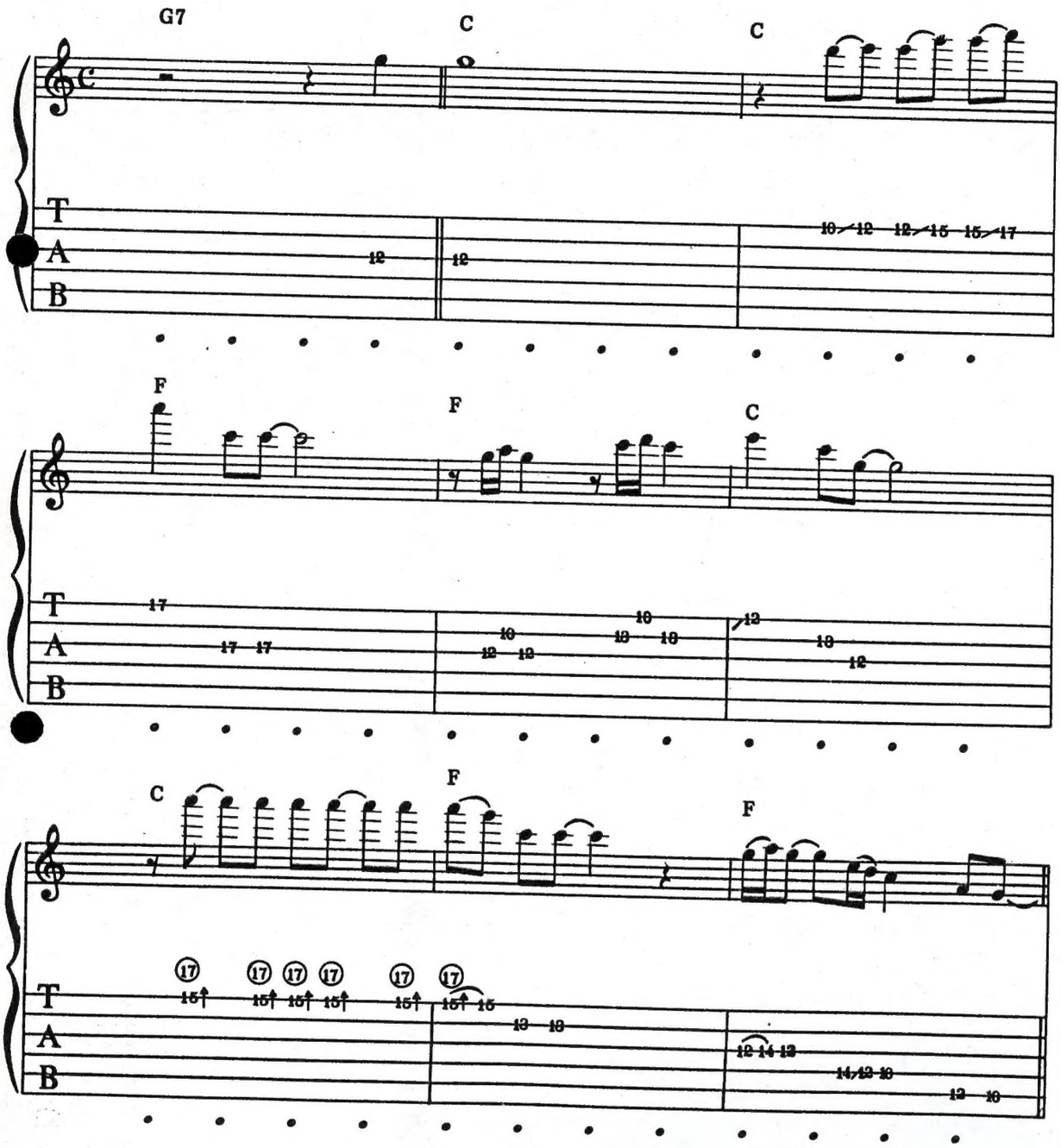
# WALK AWAY



Words and Music by
MARCY LEVY and RICHARD FELDMAN

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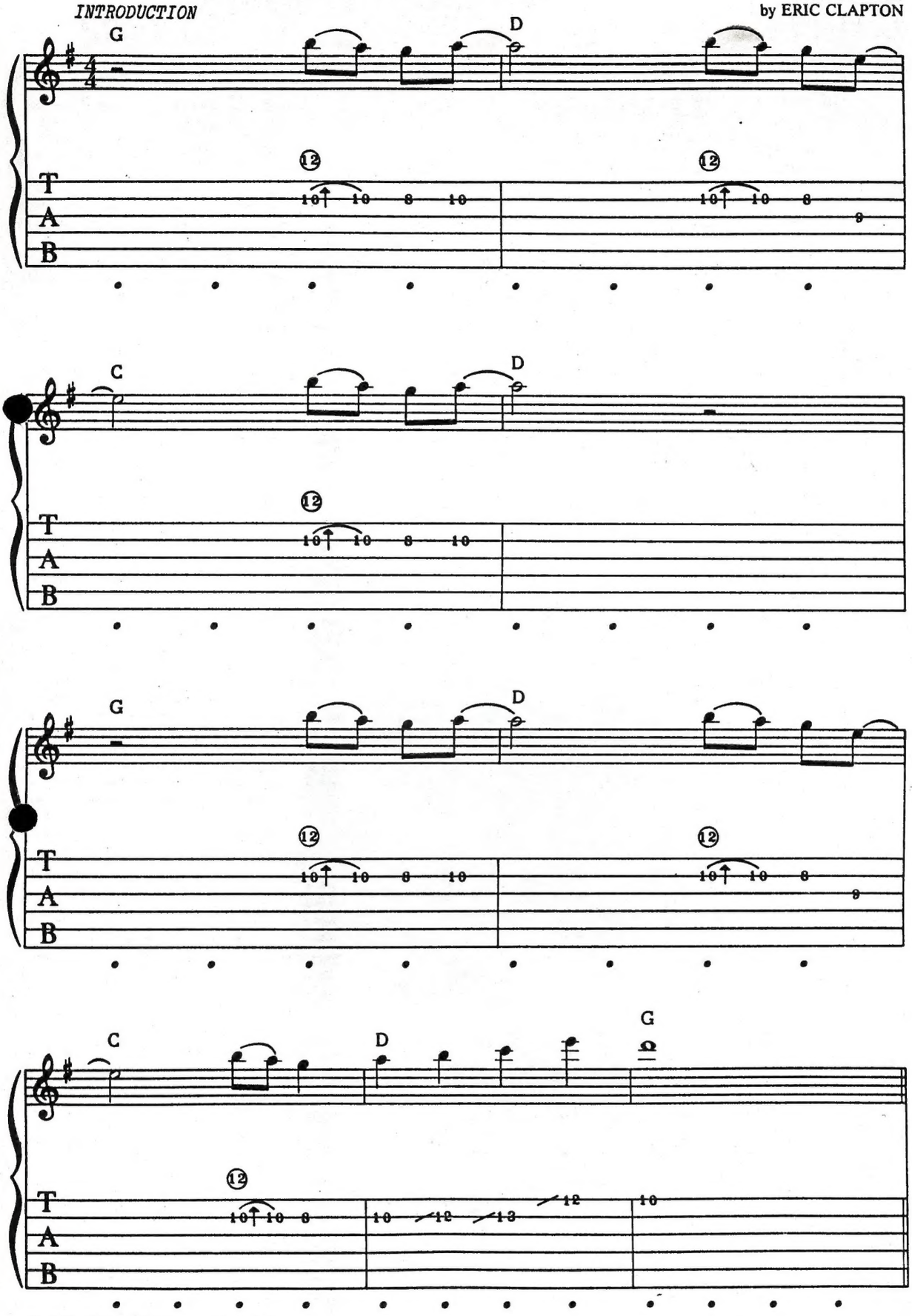
# WONDERFUL TONIGHT

Words and Music
by ERIC CLAPTON

*INTRODUCTION*

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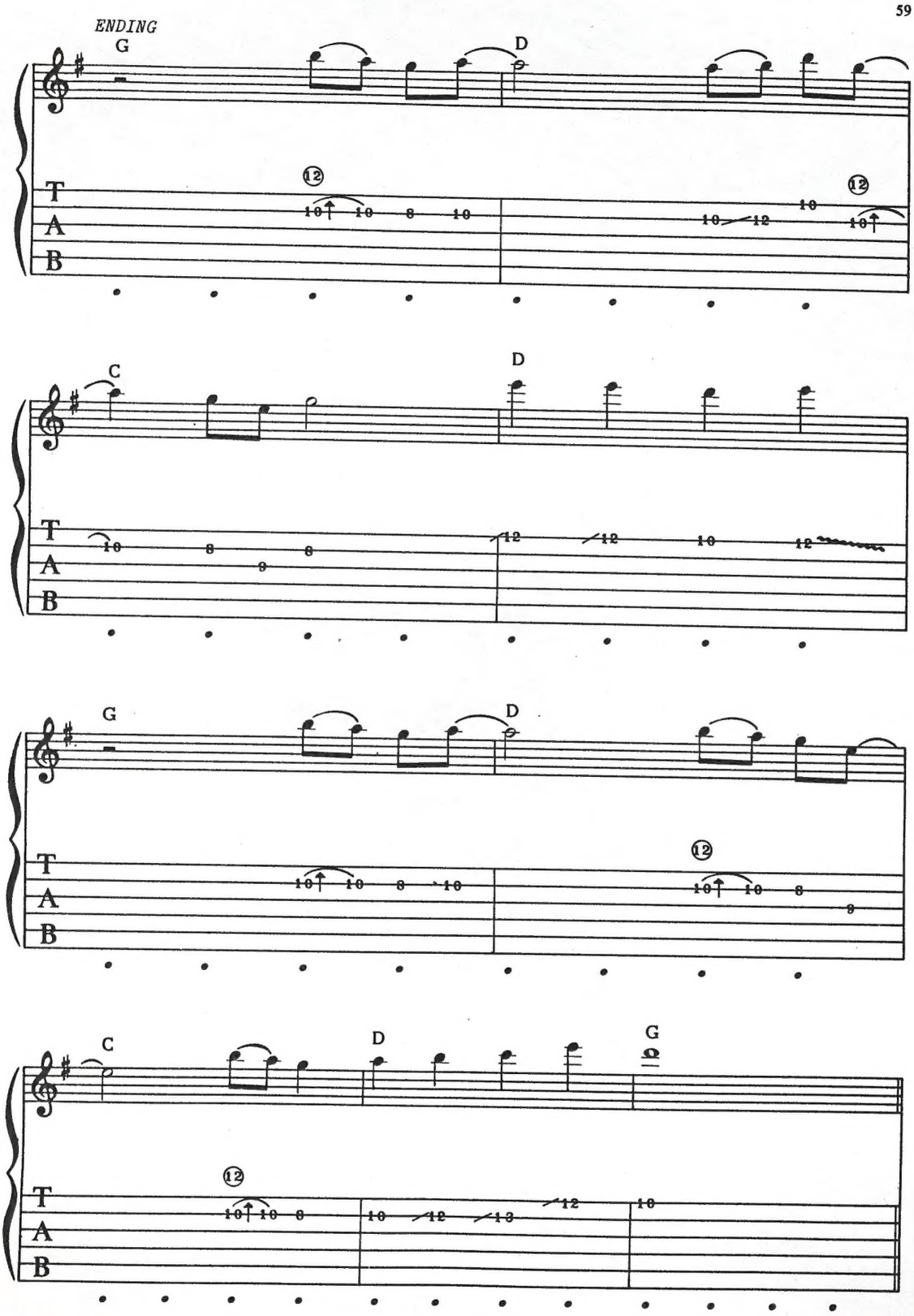


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